THE WORKS OF

THÉOPHILE GAUTIER

IN TWENTY-FOUR VOLUMES

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THE WORKS OF

THEOPHILE GAUTIER

VOLUME TWENTY

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PROFESSOR F. [illegible] SCHUCHARDT

[illegible]

TRAVELS IN RUSSIA

[illegible]

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THE [illegible] SOCIETY

[illegible]

[illegible]

A Troika.

THE WORKS OF

THÉOPHILE GAUTIER

VOLUME THIRTEEN

TRANSLATED AND EDITED BY

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TRAVELS IN RUSSIA

PART ONE

WITH AN INTRODUCTION BY THE EDITOR

THE JENSON SOCIETY

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Introduction

TRAVELS IN RUSSIA

Introduction

THOUGH the Romanticists loved exoticism, they seldom, indeed rarely, took the trouble to visit foreign countries for themselves, being perfectly satisfied, after the fashion of Thomas Moore when he wrote "Lalla Rookh," to accept the accounts of strange climes and little known lands published by travellers whom the demon of change and novelty had driven thither. It is true that the father of Romanticism himself, the illustrious Chateaubriand, had been a great traveller, and that he had personally visited the places in which he laid the scene of his various tales and novels. Lamartine, also, had turned to account his early visit to Italy in the setting of "Graziella," but neither Musset nor Victor Hugo, to name only the greater names in the galaxy of brilliant writers that formed the school, had ever set foot in Venice or the East when they composed, the one his "Tales of Spain and Italy," the

other his superb "Orientales," so full of colour and dash.

Yet the Romanticist movement tended greatly to encourage travel and to lead the sedentary Frenchmen to issue from the boundaries of their country for the express purpose of making themselves acquainted with the scenery of other lands, the manners and customs of their inhabitants, and the character of their art and their literature. The desire to know foreign things, so industriously fostered by Mme. de Staël, — a desire that had already led many a one of her forerunners to visit England, that had led thither men of very different mind and purpose from her own, — grew constantly keener and more imperious. It may be said that with the triumph of Romanticism the love of travel was fairly implanted in the breasts of the French, though it was long before it took hold of the middle classes and led them also to seek the Swiss mountains and the Italian lakes.

But there were difficulties in the way of intending tourists in those days that might well daunt even bold spirits. The means of communication were neither as numerous nor as commodious as at the present time. The lumbering stage-coaches which travelled between

the chief centres were in no wise attractive, and a trip in one of these conveyances was something to be long remembered by those who had intrusted themselves to that mode of progression. The hotels and inns were very far indeed from approaching the better modern houses of entertainment, leaving out of consideration the palatial hotels that now abound in great cities and in all popular resorts. The post-chaise answered the needs of the wealthy, and many of the latter class usually travelled in carriages of their own, in which, of course, they secured the maximum of comfort attainable at the time. The roads, save where military necessities had compelled the construction of good highways, were rough and stony, and accidents due to these causes were frequent. Finally, the expense of travel was infinitely greater than at the present day, when one may so readily proceed from one part of Europe to the other for a very moderate sum.

Notwithstanding all these drawbacks, as most people would consider them, there were then, as now, determined spirits that let slip no opportunity of travelling out of France, and chief among them was Théophile Gautier. As he truly remarks in the present volume, the demon of unrest possessed him. He loved travel

for its own sake; the mere act of moving about and seeing new lands was a delight to him. It was travel itself that he enjoyed, for it was full of sensations each more satisfactory than the others. He was a good traveller, in the fullest meaning of the word, for he did not cavil at every difference in manners and customs, at every change of food and drink, at every discomfort that diminished the pleasure he had been expecting. He took things as they came, and provided the land or the town or the people furnished him with a fair amount of "local colour," he was entirely content.

This is especially evident in his account of his voyage in Russia. The country certainly lacked, when he first visited it, the peculiar charms that drew him so strongly to Spain and Italy and Greece. It had not, like these, a store of legendary lore with which every well educated and decently read European was familiar, and that lent to the land and its sites an additional and powerful interest. It was not highly civilised in the same way as the other countries he had already visited, and did not have the charm of an art and a literature in which he could find themes congenial to his highly artistic nature. It possessed, no doubt, treasures of art, but these were drawn from the older

lands, and were already well known to him through similar works. It had not a reputation for splendour of light, magic of colouring, or softness of climate, like the countries of the South. But it did have an indefinable attraction due to the very ignorance of the country which was characteristic of most Frenchmen, and indeed of most Englishmen at that time. Russia had been traversed, of course, and travellers had brought back accounts of the strange architecture, the unusual food, the quaint customs, and the novel dress of the inhabitants. It was, above all things, the land of snow and frost; the country of fierce and desolating winter storms; of sleigh journeys on which the venturesome traveller ran the risk of being devoured by hordes of famished wolves. There one might see the splendour of the long winter nights when the sun scarcely shows above the horizon, and of the endless summer days when the orb of day disappears but for the briefest of moments, mingling, as Gautier puts it, its setting and its rising.

It was thus an altogether new series of aspects and effects that he was called upon to describe, but he achieved as brilliant a success in this case as he had in that of Spain, Italy, and Constantinople. To

many of his admirers the "Travels in Russia" are his masterpiece in that particular line of work, though it is difficult to pronounce between the conflicting claims of the several volumes. It is certain, at least, that his powers are here seen at their best, and that he has fully come up to the expectations his friends had formed. Dealing with an entirely novel series of effects, for which it might have been thought that neither his palette nor his vocabulary, one and the same thing in his case, were prepared, he has done the fullest justice to the peculiarities of the Northern clime, into which he entered then for the first time. No one who has known the winters of Canada or of the West can fail to be struck with the admirable manner in which Gautier has rendered the peculiar aspects of nature in the North, and at a season in which it wears so different a look from that it has in more temperate climes. The effect of the vast snow-covered landscapes, the beauty of the starlit, cold winter nights, the charms of the sports characteristic of the season, the sensations awakened in one by the totally different look of the country, these he has reproduced to perfection. One feels the Northern winter again on reading these pages; the melancholy it inspires again fills the breast, and it

needs but scant exercise of the imagination to fancy one's self back in days of blizzard or of the still cold that kills man and beast.

Then he has so wonderfully seized upon the characteristic traits of the land and the people; he has well impressed on his reader the feeling of strangeness awakened by contact with this semi-barbarous civilisation; he makes one enter into the outer life of the inhabitants, for he himself makes no claim to inform us of their inner life or to study their psychology — indeed, psychology, as every one knows, was the last thing thought of by the Romanticist school of writers. He does thoroughly, however, impart to us the feeling that we are in Russia, and he notes just those small differences that nowadays are almost all that is left of the distinctions between one country and another.

An artist above and beyond all, he seizes on whatever is picturesque and beautiful. His description of the home-coming, at fall of night, of the crows and ravens that inhabit the many towers and belfries of the Kremlin at Moscow, is a most beautiful and poetic piece of work. His account of the light effects upon the cathedral of Saint Isaac's in Saint Petersburg, is a marvellous example of word-painting. It is more than suggestive, which,

after all, is about all that one can ask of word-painting; it makes the effects visible in themselves. He observes far more accurately and closely than would be supposed by most persons acquainted with the rough and ready rashness of the average Romanticists, when it is a question of producing a new sensation or obtaining a startling contrast. His notes on the colour of the snow and of the shadows which it forms have nothing very wonderful about them, it may be, and these things are familiar enough to any one with eyes who has lived in a cold country, but they prove at least that Gautier did not allow preconceived notions to interfere with his observations. His description of the trip down the Volga has a charm and an ease that do not at first strike the reader. It takes a little thinking to note all the delicacy with which the expressions have been chosen and the effects translated into writing. There are verses of Browning's that recur to the memory on reading certain passages in this portion of the book.

Few, if any writers, have such a capacity for reproducing and conveying the aspect of a town or a city to a reader who has never visited the place. In this volume the accounts of Moscow and Saint Petersburg of course suggest themselves at once as instances, but even more

interesting, from this point of view, are the descriptions of Lubeck, Berlin, Hamburg, and of the smaller Russian towns in which Gautier spent but a few days, or it may be but an hour or two. He seizes at once upon the characteristic features and so emphasises them that, just as he recognised Hamburg from Heinrich Heine's satirical description, so could one who had never been in Lubeck recognise at a glance the streets and houses Gautier tells of.

Artist he always was, and the artist in him quickly responds to whatever of beauty appears to him. His account of the Bohemian concert in Rybinsk is simply superb. Rarely, if ever, has the peculiar power of music to suggest and bind as with a spell been so graphically and admirably described. Gautier was not a musician, of course, in the technical sense of the word, but he felt music, and understood it as an expression of certain feelings that can in no other way be revealed. It is this that he has brought out so strikingly in the passage referred to, and it is but an additional proof of his largeness of mind and of his intense love of the beautiful. Even Byzantine art, with its stiff, archaic forms and its dull colours, purely conventional and unlike nature, finds favour in his eyes as expressing certain ideas

that deserve respect. He, the enthusiastic admirer of Tintoretto, Velasquez, Veronese, Rembrandt, Correggio, Rubens, can nevertheless find satisfaction and beauty in the contemplation of the ikons turned out by the monks of the Greek Church, and his account of his visit to the painters' studio in the Troïtza convent is not one of the least attractive parts of his book.

Gautier had some prejudices — should we like him as much had he been wholly free from them? One of these is that civilisation is, if not destructive of art, at least hurtful to it. Of course he was largely influenced in this view by the teaching of Jean-Jacques Rousseau, which had taken so deep a hold on the younger generations of France. If he does not follow the lead of the misanthropic Genevese to the extent of seeking to separate himself wholly from society, he does indulge in constant flings at civilisation and its effects. This can well be borne with in view of the fact that Gautier, at bottom, was one who most thoroughly appreciated the finest results of civilisation in the field of art. He lived at a time when literary and art doctrines were still the cause of violent contentions and led to fights exceedingly bitter in their origins and developments. He had not quite got rid of, he never did quite get rid of, the old

enthusiasm that hurried him to the Théâtre-Français to lead the cheering on the occasion of the first performance of "Hernani." He still was the old war-horse of the tumultuous days of 1830, and he had to have his fling to the last at some of the doctrines that had then called down upon their supporters the obloquy of the young school. But these flings became rarer, and "Russia" is tolerably free from diatribes such as occur in some of the earlier works.

From this point of view, and also as an example and a contrast, the pages in which Gautier describes his first trips abroad will prove of the greatest interest. Belgium, Holland, and England were visited by him before he started on that memorable voyage to Spain in which he found his true environment. The accounts of these earlier trips exhibit a buoyancy of spirits and a recklessness of expression that are occasionally startling, but they are precious as documents belonging to an earlier artistic stage of the writer's evolution. They lack the beauty and finish of the later works, but the germs of the powers Gautier was to give such conclusive proofs of are to be found in them.

The "Travels in Russia" appeared first in the columns of the *Moniteur universel*, in October, 1858,

and continued to come out in instalments until the beginning of December, 1861. Several chapters, and these among the most important, such as "Moscow," "Troïtza," "Byzantine Art," etc., were first published in the *Revue nationale et étrangère*, between the months of December, 1864, and October, 1866. The lengthy description of Saint Isaac's was to form part of the notable work referred to by the author in the opening paragraphs of the second part of his Travels: the "Treasures of Art of Ancient and Modern Russia." This was to have appeared in separate parts; five did appear, but the publication was then suspended, to Gautier's infinite regret, for he had taken much pains in the preparation of the matter. It is this fact that explains what at first sight appears to be a curious, nay, a startling omission: there is not a word about the splendid collection of paintings in the Hermitage at Saint Petersburg in the "Travels."

The collected chapters were subsequently brought out together in book form in November, 1866, under the title they at present bear.

Travels in Russia

TRAVELS IN RUSSIA

PART I—WINTER IN RUSSIA

BERLIN

ONE of the greatest pleasures of travel is the first walk through a city yet unknown, which dispels or realises the picture one had formed of it. Differences in forms, characteristic peculiarities, architectural idioms strike the eye still unaccustomed to them, and perceiving them then most clearly.

My ideas of Berlin were drawn in great part from Hoffmann's fantastic Tales. In spite of myself, a strange and queer Berlin, peopled with Aulic councillors, Kreislers, archivists like Lindhurst, and students like Anselmo, had grown within my brain in a fog of tobacco smoke; and now I beheld a regularly laid out city of grandiose aspect, with broad streets, wide promenades, handsome buildings, in a style half Eng-

lish, half German, bearing the mark of the most recent fashion.

As I walked, I glanced within the cellars, reached by polished, slippery steps, — so well soaped that you tumbled into them as into an ant-eater's hole, — wondering whether I might not discover Hoffmann himself sitting on a barrel, his feet crossed over the bowl of his giant pipe, in the midst of a comical swarm of beings, as he is represented in the illustration to Loewe-Weymar's translation of his Tales; but as a matter of fact, nothing of the sort existed in these underground shops, which their owners were beginning to open. The cats, most benevolent-looking, did not roll phosphorescent eyes like Murr, and seemed incapable of writing their memoirs, or of making out with their claws a score of Richard Wagner's.

Berlin, indeed, is anything but fantastic, and it took the mad poetic imagination of the story-teller to lodge phantoms in so bright, so straight, so correct a city, in which the bats of hallucination cannot find a single dark corner in which to cling with their claws. The handsome monumental houses, which, with their pillars, their fronts, their architraves, might easily be

taken for palaces, are generally built of brick, stone seeming to be scarce in Berlin. But the brick is covered with cement or plaster, painted to imitate dressed stone. Sham joints indicate fictitious courses, and the illusion would be complete, but that here and there the winter frosts have peeled off the cement and allowed the red tone of the bricks to show through. The necessity of painting the façades all over in order to conceal the nature of the material of which they are constructed, gives them the aspect of great architectural stage-settings seen by daylight. The salient parts, the mouldings, cornices, entablatures, and brackets, are of wood, of copper, or of tin, shaped as required. When not examined too closely, the effect is satisfactory. All this splendour lacks but one thing, and that is genuineness.

The mansions that border Regent's Park in London also have painted porticos and pillars with brick centres and plaster flutings, that attempt to palm themselves off for stone and marble. It would be much better to build plainly of brick, the warm tones and the ingenious contrasts in the laying furnishing so many resources. I have seen in Berlin itself charming houses built in this way, which had to the eye the

great advantage of being true. Sham is always more or less unpleasant.

The Hôtel de Russie, at which I put up, is admirably situated, and I shall describe the prospect seen from the entrance steps, as it gives a very fair idea of the general aspect of Berlin.

In the foreground is a quay bordering on the Spree. A few boats with lofty masts are cradled on the brown waters. Boats on a canal or a stream within a city have always a charming effect. On the quay on the other side rises a row of houses, some of the older ones of which have preserved their peculiar character. The Royal Palace is at one corner; a dome resting upon an octagonal tower shows its monumental contour above the roofs. The flat walls and angles give grace to the roundness of the dome itself.

A bridge — the centre of which opens to allow of the passage of vessels — spans the river, its white marble groups recalling the bridge of St. Angelo at Rome. These groups, eight in number if my memory serves me, consist each of two figures, the one allegorical, winged, representing the Fatherland, or Glory; the other real, representing a youth guided through many trials to triumphant immortality. These groups, which

are in classical taste, and in the style of Bridan or of Cartellier, are not lacking in merit, and many portions of the anatomy are well studied out. The pedestals are ornamented with medallions, on which the Prussian eagle, half realistic, half heraldic, is cleverly brought in. The decoration is rather too rich, in my opinion, for the simplicity of the bridge.

Farther on, through the trees of a promenade, or a public garden, is seen the Old Museum, a great building in the Greek style, with Doric columns standing out against a background of paintings. At the corners of the roof stand out against the sky, bronze horses, held in by equerries. At the back is seen the triangular pediment of the New Museum, while a church, imitated from the Pantheon of Agrippa, fills the space at the right, the whole forming a fairly grandiose prospect worthy of a capital city.

On crossing the bridge, one catches sight of the grimy façade of the palace, before which extends a terrace with a balustrade. The sculptures on the grand entrance are in the old German rococo taste, exaggerated, rich, luxuriant, eccentric, that contorts ornaments like heraldic lambrequins, and which I had already admired on the Dresden Palace. That man-

nered eccentricity has a charm of its own, and is not unpleasant to eyes wearied by masterpieces, as mine are. It is marked by inventiveness, capriciousness, and originality, and at the risk of being charged with bad taste, I own that I prefer such exuberance to the Greek style imitated with more erudition than skill in modern monuments. On the other side of the gate prance great bronze horses in the style of Monte Cavallo's, their bridles held by nude equerries.

I visited the apartments in the palace. They are handsome and rich, but of no interest to the artist save as regards their old ceilings, which are curiously wrought out and carved, filled with cupids, foliage, and rock-work in the queerest taste possible. In the concert-room there is a gallery for the musicians, covered with the quaintest carvings, all silvered over, which is exquisitely effective. Silver is not employed enough in decoration; it rests the eye after the classic gold, and lends itself to other combinations of colours. The chapel, the dome of which rises above the Palace, must certainly satisfy Protestants, for it is bright, well arranged, comfortable, and decorated in rational fashion; it fails, however, to impress any one who has visited the Catholic churches of Spain, Italy, France, and Belgium. I was surprised

at one thing,—the portraits of Melanchthon and Theodore de Bèze painted upon a gold background; and yet it was quite natural that they should be so.

Let us cross the square and take a turn through the Museum, admiring on our way a vast porphyry basin, resting upon cubes of the same stone, in front of the steps that lead up to the portico, decorated with paintings by various artists, under the direction of the celebrated Pieter von Cornelius.

These paintings form a broad frieze, which is broken in the centre by the entrance to the Museum, and each end of which turns back along the side wall of the portico. The left portion exhibits a whole poem of mythological cosmogony, treated with the philosophy and science which Germans apply to such compositions. The right portion, purely anthropological, represents the birth, development, and evolution of mankind.

If I were to describe in detail these two vast frescoes, my reader would unquestionably be delighted with the ingenious inventiveness, the deep erudition, the sagacity, and the critical powers of the artist. It would form a work worthy of Kreuzer's symbolics — the mysteries of the ancient origins are revealed, and science states its

latest discovery. Or if I showed you them in those beautiful German engravings, with the outlines set off by light shadows, engraved sharply and accurately like Albert Dürer's work, and of a pallor agreeable to the eye, my reader would admire the ordering of the composition, balanced so artistically, the happy combination of the groups, the ingenious episodes, the careful choice of attributes, the significance of each detail. He might even note grandeur in style, a masterly turn, fine draperies, proud ports, characteristic types, boldness of muscular drawing, recalling Michael Angelo, and a certain piquant German savour. He would be struck by the familiarity with great things, the vast conception, the development of the idea, which our French painters ordinarily lack, and he would have almost the same opinion of Cornelius as the Germans. But in the presence of the work itself, the impression made is a very different one. As is well known, fresco-painting, even in the hands of the Italian masters, who are so well versed in the technique of their art, has not the attractiveness of oil-painting. The eye needs to become accustomed to the abrupt, mat tones before it can make out their true beauty. Many people who do not say so — for it is very rare to find any one who has the courage of his feel-

ings or of his belief — think the frescoes in the Vatican and the Sistine Chapel hideous. It is only the great names of Michael Angelo and Raphael that make them keep silence, and they murmur empty formulæ of enthusiasm, before going into genuine ecstasy in the presence of a "Magdalen" by Guido or a "Madonna" by Carlo Dolci. I therefore make much allowance for the unpleasant aspect of frescoes. But in this case, the execution is assuredly far too repellent. If the mind is satisfied, the eye suffers. Painting, which is a purely plastic art, can render its ideal only through form and colour. It is not enough to think, one must do. The finest intention needs to be expressed by a skilled brush, and if in vast compositions of this kind, I am willing to admit that details should be simplified and illusions should be left aside, that the colour should be neutral, abstract, and, so to speak, theoretical, I think also we should be spared the harsh, disagreeable, loud tones, the sharp discords, the lack of skill, the ugliness and heaviness of touch. Great as must be the respect paid to the thought, the first quality of painting is to be painting, and it must be allowed that such material execution as this is like a veil placed between the spectator and the artist's conception.

I shall not make an inventory of the Berlin Museum, which is rich in pictures and statues of the great masters. The glories of royal galleries are more or less well represented in it. The most remarkable thing is the very full and very complete collection of early masters of all countries and of all schools, from the Byzantines to the artists who flourished immediately before the Renaissance; the early German school, so little known in France, and so interesting in many respects, can be studied here better probably than anywhere else.

The staircase of the New Museum is decorated with Kaulbach's remarkable frescoes, which engravings and the Universal Exhibition have made so familiar in France. Every one remembers the cartoon of "The Dispersion of Mankind," and everybody went to see the poetic "Defeat of the Huns," in which the battle begun between the living is continued by the souls above the battle-field, strewn with dead bodies. "The Destruction of Jerusalem" is well composed, though somewhat too theatrical. It is much like a tableau at the end of the fifth act, and does not quite harmonise with the serious character of fresco-painting. Homer is the central figure in a panel that represents Hellenic civilisation, and this composition seems to me the least

good of the series. Other paintings, yet incomplete represent the climacteric epochs of humanity. The last will be almost contemporary, for when a German starts out to paint, he is bound to take in the whole of universal history. The great Italian masters did not need so much to turn out masterpieces; but every civilisation has its own tendencies, and this encyclopædic style of painting is characteristic of the times. It looks as if, before starting out in pursuit of new destinies, the world felt it necessary to synthesise its past.

These compositions are separated by arabesques, emblems, and allegorical figures relating to the subject, and they are surmounted by a grisaille frieze full of ingenious and charming motives.

Kaulbach seeks colour, and if he does not always manage to find it, he at least avoids over-unpleasant discords. He indulges over-much in reflections, glazings and splash lights, and his frescoes occasionally recall the paintings of Hayez or of Théophile Fragonard. He uses a medley of tones where a broad local tint would suffice. He breaks open, with inopportune vigour, the wall which he ought simply to cover over; for fresco is a sort of tapestry, and it should not break in upon the architectural lines by any depths of per-

spective. On the whole, Kaulbach cares more for the technical side of his art than pure thinkers, and his painting, though humanitarian, is yet human.

The stairs, of colossal size, are adorned with casts of the finest statues of antiquity. In the walls are placed the Metopes of the Parthenon, the friezes of the Temple of Theseus, and on one of the landings rises the Pandrosion, with its caryatids, so powerfully and calmly beautiful. The whole effect is rather grandiose.

"But what about the inhabitants?" my reader will say. "So far you have spoken only of houses, paintings, and statues. Yet Berlin is not a deserted city." Unquestionably not, but I spent one day only in Berlin, and not knowing German, I could not make any very deep ethnographical studies. Nowadays there is no visible difference between one nation and another. All have adopted the uniform domino of civilisation. No peculiar colour, no peculiar cut of the dress informs you that you are in a different country. The Berliners whom I met in the street or on the promenades cannot be described; and those who wandered Unter den Linden were exactly like those who wander up and down the Boulevard des Italiens. The Unter den

Linden, which is bordered by magnificent hotels, is planted, as the name indicates, with lime trees, the leaf of which is heart-shaped, a peculiarity, as Heinrich Heine remarks, which has won it favour in the eyes of lovers, and makes it a favourite rendezvous. At the entrance rises the equestrian statue of Frederick the Great, the reduced model of which figured at the Universal Exhibition.

Like the Champs-Élysées in Paris, the promenade is closed by a triumphal arch, surmounted by a car drawn by four bronze horses. Beyond the triumphal arch lies a park, which corresponds fairly well to our Bois de Boulogne.

On the edges of this park, shaded by great trees, which have all the intense green of Northern vegetation, and are refreshed by a meandering stream, open gardens full of flowers, at the back of which are perceived houses of pleasaunce and summer-homes. They are neither chalets, nor cottages, nor villas, but Pompeian houses, with tetrastyles, porticos, and panels of *rosso antico*. The Greek taste is in much honour in Berlin. On the other hand the Renaissance style, so fashionable in Paris, appears to be held in contempt, for I saw no building of that kind.

TRAVELS IN RUSSIA

HAMBURG

THE Hôtel de l'Europe, where I have put up, is situated on the Alster Quay. The Alster is a basin quite as large as the Lake of Enghien, and, like the latter, is full of tame swans. On three sides it is bordered by hotels and splendid residences in the modern taste. A dam planted with trees and topped by a pumping station, forms the fourth side; beyond stretches a vast lagoon. On the most frequented quay, a café, painted green, and built on piles, extends into the water, like that café on the Golden Horn at Constantinople, where I have smoked so many a chibouque while watching the sea-birds sweeping round.

At the sight of the quay, the basin, the houses, I experienced a curious sensation. It seemed to me that I had seen them before. A vague reminiscence came back to my mind, and I wondered whether I had ever come to Hamburg without knowing it. Unquestionably none of these things were new to me; and yet I

saw them for the first time. Could I possibly have preserved the memory of some painting or photograph? No, it was not that.

While I was seeking for the philosophical explanation of this remembrance of the unseen, the name of Heinrich Heine suddenly occurred to me, and then I understood. The great poet had often talked to me about Hamburg, in that plastic language the secret of which he possessed, and which was equivalent to the reality. In the "Reisebilder" he has described the café, the basin, the swans, and also the Hamburg citizens walking about; and pretty portraits he has made of them! He speaks of it again in his poem "Germania," and his description is so vivid, so strong, so accurate, that the actual sight of the place cannot teach you any more about it.

I went round the basin, gracefully accompanied by a snow-white swan, so handsome that I might have believed that Jupiter proposed to seduce some Hamburg Leda, and by way of disguising himself more completely, pretended to snap at the bits of bread I threw him.

At the end of the basin on the right is a sort of public garden or promenade, with an artificial hill, like

the Labyrinth in the Botanical Garden in Paris. Having visited the garden, I retraced my steps.

In every city there is a fine quarter, a new quarter, a rich, a fashionable quarter, the inhabitants of which are haughty, and to which guides conduct you proudly. The streets are broad and straight, and cut each other at right angles; they are bordered by broad pavements of granite, brick, or asphalt; gas lamps are everywhere; the houses look like hotels or palaces; the classically modern architecture, the clean paint, the varnished doors and polished brasses delight the municipality and the leaders of progress. It is all clean, correct, healthy, full of light and air, and recalls Paris or London. There is the Exchange; it is superb; it is as handsome as that in Paris! Well, I grant all that; and besides, one can smoke in it, which is an advantage. Farther on are the Law Courts, the Bank, etc., etc., built in the style that my reader knows of, which is adored by the Philistines of every country. But these things are not what an artist looks for. Undoubtedly that mansion must have cost a great deal; it combines all possible luxury and comfort; it is evident that the inhabitant of that shell is a millionaire; yet I must be permitted to prefer the old house with over-

hanging stories, roof of irregular tiles, and small characteristic details that reveal the life of previous generations. To be interesting, a city must look as if it had lived; man must have in some sort given it a soul. What makes these splendid streets, built yesterday, so cold and dull is that they are not yet impregnated with human vitality.

Leaving the new quarter, I penetrated little by little the labyrinth of the old streets, and I was soon in the presence of the picturesque, the characteristic Hamburg, a true old city, with its mediæval aspect, that would charm Bonnington, Isabey, and William Wyld.

I have seldom enjoyed a walk more; I went slowly, stopping at every street corner, so as not to lose a single detail. The gables of the houses were denticulated, or turned with volutes, like mouldings. The projecting stories, overhanging one another, were composed of a row of windows, or rather of a single window with glass panes separated by carved jambs. At the foot of the houses were cellars and underground rooms, which the stairs leading to the door spanned like drawbridges. Wood, brick, timber-work, stone, slate, mixed in a way to satisfy lovers of colour, filled

up the small portion of the façades left free by the windows. The roofs were of red or violet tiles, very steep, and broken by dormer windows. These high-pitched roofs look very well against the Northern skies; the rain runs down them, the snow does not lie on them. They are in harmony with the climate, and they do not need to be swept in winter.

It was a Saturday, and Hamburg was making its toilet. Servant-maids perched on high were cleaning the windows; the sashes, opening outwards, projected on either side of the street. A light golden sun-mist gave a soft, misty warmth to the perspective, and the light flashed through the windows, each set out at right angles to the houses seen in profile. It is difficult to imagine the rich, precious, strange tones which the panes, placed one behind another, acquired from the sunbeams that shot obliquely from the end of the street. The windows of mysterious interiors, with green bubbled panes, in which Rembrandt loves to place his alchemists, have no warmer, more transparent, or more splendid tones under their glacis of bitumen. Of course, when the windows are closed this peculiar effect vanishes, but there are left the signs and notices, each attracting the attention of the wayfarer by their

symbols or their letters, that jut out from the wall and invade the public street.

No doubt proper municipal ordinances would prevent all these projections beyond the street line; but they break the lines, please the eye, and vary the prospect by unexpected angles. Sometimes it is a sign in coloured glass, in which the sun sets rubies, topazes, and emeralds, and which marks an optician's or a confectioner's shop; sometimes, suspended from a great ornamented iron bracket, a lion holding a compass in one paw and a mallet in the other, the emblem of the coopers' guild; or again, a barber's brass dishes, shining so brightly that by their side the famed helmet of Mambrinus would appear verdigrised; boards on which are painted oysters, cray-fish, herrings, soles, and other fish, indicating a fishmonger, — and so on.

The doors of some of the houses are ornamented with rustic pillars, with vermiculated boss-work, deep-cut pediments, blowsy caryatids, little angels, small Cupids, huge foliage, and heavy rock-work, the whole washed over with paint, no doubt renewed every year.

It is impossible to count up the tobacco-shops in Hamburg. Every two or three steps one comes across

a negro, bare to the belt, and cultivating the precious leaf, or a Sultan wearing the costume of a carnival Turk, and smoking a colossal pipe. Boxes of cigars, with their vignettes and more or less fallacious inscriptions, arranged somewhat symmetrically, formed the motives of the ornamentation of the show-windows. There must have been very little tobacco left in Havana, if those show-windows, so rich in famous brands, were to be believed.

It was early. The servant-maids, kneeling on the steps or standing upon the window-sills, were busily occupied with the Saturday weekly cleaning. In spite of the pretty sharp air, they exhibited robust arms bare to the shoulder, tanned, reddened, and marked with that vermilion which so often surprises one in Rubens's paintings, and which is due to the action of cold, wind, and water upon the fair skin. Little girls, belonging to the lower middle-class, bare-headed, low-necked, and bare-armed, were starting out to go to market. I shivered in my overcoat at seeing them so thinly dressed. It is curious that Northern women cut their dresses low and go about with bare arms and bare heads, while in the South women load themselves down with jackets, haicks, pelisses, and warm garments.

HAMBURG

By way of filling up the measure of my joy, costume, which the traveller is obliged nowadays to seek for at great distances, and occasionally in vain, turned up artlessly before me in the streets of Hamburg, in the person of milkmaids, not unlike the Tyrolean water-girls of Venice. The milkmaids' costume consists of a skirt fitting closely on the hips and pleated with very small pleats, basted together so as to flare out below the hips only, and of a jacket of green, black, or blue cloth, buttoned at the wrists. Sometimes the skirt is striped perpendicularly, sometimes it has a broad diagonal band of cloth or velvet. Blue stockings, which the fairly short skirt allows to be seen, and wooden-soled galoshes, complete the rather characteristic dress. The head-dress especially is peculiar. On the hair, fastened at the back with a knot of ribbon like a great black butterfly, is placed a straw hat in the shape of an over-set soup plate, with the bottom cut out so that the wearer can place on her head a pitcher or other burden.

Most of the milkmaids are young, and their costume makes almost all of them seem pretty. They carry the milk in a rather unusual manner. A yoke, painted a bright red, cut out to fit round the neck, and hol-

lowed underneath to fit on to the shoulders, supports two pails, also bright red, which balance on either side of the girl, as she walks upright and with elastic step under her double burden. There is no better orthopædia than this fashion of carrying weights. These milkmaids have wonderful surefootedness, ease, and style.

Wandering on as fancy led me, I reached the maritime portion of the city, where canals take the place of streets. The tide was still low, and the vessels lay stranded on the mud, showing their hulls, and leaning over in poses that would have delighted a water-colour painter. Presently the tide rose, and everything began to move. I suggest that artists who desire to imitate Canaletto, Guardi, and Joyant, should go to Hamburg. They will find there endless motives as picturesque and more novel than those which they go to Venice for.

This forest of salmon-coloured masts, with their tracery of rigging and their tanned sails drying in the sun, the tarred hulls with apple-green bulwarks and yards, the spars sticking into the windows, the cranes covered with a roof of boards, curved like that of a portico, the derricks, taking hold of the goods on the decks and

depositing them in the houses, the drawbridges opening to allow vessels to pass, the clumps of trees, the gables surmounted here and there by steeples of church domes, all bathed in smoke, illumined by sunbeams, sparkling with spangles, with vaporous blue distances brought out by vigorous evergreens, — produced effects most savoury and fecund in their novelty. A copper-roofed steeple, rising over this maze of spars and houses, reminded me by its curious green tint of the Tower of Galata at Constantinople.

Let me note at haphazard a few peculiarities. The carts consist of a board and two open sides that flare out, and are driven *à la* Daumont. When drawn by two horses, the booted driver rides one of the animals, instead of walking by its side, as is the case with us. When the cart has but one horse, the driver drives standing. The narrowness of the streets, the necessity of waiting until the drawbridges, opened for the passage of vessels, are closed again, cause numerous blocks, which, thanks to the phlegm of both bipeds and quadrupeds, are never dangerous. The postmen, wearing long red coats of antique cut, attract the stranger by their eccentric aspect. Rare indeed is it to see red in our modern civilisation, which loves neutral tints, and

whose ideal seems to be to make the painter's profession impossible!

In the market green vegetables and green fruits prevailed. As has been truly said, baked apples are the only ripe fruit to be had in cold countries. On the other hand, flowers abounded. There were barrelfuls, basketfuls of them there, fresh, brilliant, and perfumed. Among the peasants who were selling these various things, I noticed some who wore round jackets and short breeches. They came, as well as the market girls, from one of the islands in the Elbe, where old customs are preserved, and the inhabitants marry strictly among themselves.

Near the market I saw a flesh-coloured omnibus, which travels between Hamburg and Altona and back. It is built differently from our own. The front is a sort of coupé provided with a glass window which can be lowered, protecting the travellers from wind and rain without depriving them of the view. The main body of the coach, pierced with windows has two side-benches, and at the back, the prolongation of the sides and of the roof shelters the conductor, and allows the passengers to get in or out under shelter. "What is the use of these remarks?" I hear my reader say.

"Why do you not tell us rather the tonnage of the port, the year in which Hamburg was founded, the number of inhabitants it contains?" But I know nothing of these things, and any guidebook will give you that information. On the other hand, but for me you would forever have remained unaware that flesh-coloured omnibuses exist in this good Hanseatic town.

While traversing the streets, I was much preoccupied by the fact that Rabelais often speaks of the caviare and the smoked beef of Hamburg, which he praises as excellent stimulants to drink, and I expected to see whole heaps of them in the meat shops. But there is no more Hamburg smoked beef in Hamburg than Brussels sprouts in Brussels, Parmesan cheese in Parma, or Ostend oysters at Ostend. Perchance it might be obtained at Wilken's, the local Véry, where one can get bird's-nests soup, mock turtle, — not made with calves' heads, — Indian curry, elephants' feet, bears' hams, bisons' humps, Volga sturgeons, Chinese ginger, rose preserves, and other cosmopolitan dainties.

One good thing about seaports is that nothing surprises one there. It is the proper place for eccentrics to live in, — but then, eccentrics love to be noticed.

As the day grew on, the crowd became larger. Women were in the majority. They appear to enjoy great liberty in Hamburg. Quite young girls go and come alone, without any notice being taken of them, and what is remarkable is that the children go to school alone, their little basket on their arm, and their slate in their hand. If they were allowed to do that with us they would go and play.

Dogs are muzzled in Hamburg the week through except Sunday, when they can bite whom they please. They are taxed, and seem to be highly thought of. But the cats look sad and misunderstood. Recognising a friend in me, they cast melancholy glances upon me, and said in their feline language, which I have acquired through long practice: "These Philistines, busy making money, despise us; and yet our eyes are yellow as gold. These fellows think that we are only fit to catch rats, we who are sages, dreamers, we who are independent, who spin our mysterious wheel while we sleep on the prophet's sleeve. You may pass your hand over our backs, full of electric sparks, and tell Charles Baudelaire to bewail our griefs in a beautiful sonnet."

SCHLESVIG

THE town of Altona, whither repairs the flesh-coloured omnibus I have described, begins with a vast street with broad sidewalks, bordered with small theatres and side-shows, recalling the Boulevard du Temple in Paris, a queer remembrance on the frontier of the estates of Hamlet, Prince of Denmark. It is true, though, that Hamlet liked players, and gave them advice just like modern newspaper men.

At the other end of Altona stands the station of the railway that leads to Schlesvig, whither I was bound. I had promised, if ever I passed through Denmark, to pay a visit to a beautiful lady, a friend of mine, and it was at Schlesvig that I was to ascertain how to reach L . . . , which is only a few hours' drive from it.

So I got into a carriage, somewhat as an off chance, for I had much difficulty in making the ticket-seller understand where I wanted to go, — German here being complicated by Danish. Fortunately, my travelling

companions, very well-bred young fellows, came to my assistance with a Germanic French very much like that Balzac uses in the "Comédie Humaine," when he makes Schmucke and Baron de Nucingen speak, but which, nevertheless, sounded like delightful music to my ears. They were kind enough to serve me as dragomans. When a man is in a foreign country, reduced to the condition of a deaf-mute, he cannot help cursing the author of the Tower of Babel, whose pride brought about the confusion of tongues. But seriously, nowadays, when mankind circles like generous blood by the arterial, venal, and capillary net-work of railways through every region of the globe, there should be held a congress of nations to decide upon the adoption of a common language, French or English, which, like Latin in the Middle Ages, should become the general and universal speech, the human tongue, so to speak. It would have to be learned by everybody in every school and college. Of course, each nation would preserve its own peculiar mother-tongue.

Night comes on quickly after these short autumn days, which are shorter here than in Paris, and the landscape, which is very flat, soon disappears in the vague penumbra that changes the form and character of objects. At

Schlesvig the railway, which is to be prolonged by-and-by, goes just beyond the station and stops in the middle of a field, like the last line of a letter, abruptly interrupted. The effect is singular.

An omnibus secured me and my trunks, and believing that it must of necessity take me somewhere, I allowed myself to be carried away trustfully. That intelligent omnibus deposited me in front of the best hotel in town, and there, as travellers' journals say, I "had speech with the natives." Among them there was a waiter who spoke French in a sufficiently transparent fashion to enable me to get a glimpse of what he meant, and who, which is much more rare, sometimes understood enough of what I said to him.

The writing of my name upon the register was like a flash of light, for the hostess had been informed of my arrival, and I was to be called for as soon as news of my coming had been received. As it was late, I waited until the next morning.

The messenger sent off that night returned rather late the next day, the distance from Schlesvig to L . . . being twenty-seven miles, or fifty-four there and back. The news he brought was rather contradictory. The lady of the castle was at Kiel, or Eckern-

foerde, or else in Hamburg, or mayhap in England; but as I had not come to Denmark merely to leave a card with the words, "I shall not call again," I sent off three telegrams to the three different places, and while awaiting a reply strolled through Schlesvig, which has quite a peculiar aspect.

The city extends on either side of a main thoroughfare, into which side-streets run like the bones into the backbone of a fish. It is on this street that stand the fine modern houses; but as usual they have nothing characteristic. On the other hand, the more modest dwellings have quite a local character. They consist of a very low ground-floor, not more than seven or eight feet high, over which spreads a great roof of fluted red tiles. Broad windows fill up the whole façade. Behind the windows bloom in pots of porcelain, crockery, or varnished earthenware, all manner of flowers: geraniums, verbenas, fuschias, cacti. There is no exception to the rule; the poorest house blooms like its neighbours. Behind this sort of perfumed screen, the women sit knitting or sewing, and glancing into the outside mirror, which reflects the few passers-by whose steps resound on the pavement. The cultivation of flowers is one of the passions of the people of the North. In

countries where flowers grow naturally no one cares for them.

The church had a surprise in store for me. Protestant churches are generally very uninteresting from an artistic point of view, unless the reformed religion has installed itself in a Catholic sanctuary diverted from its original use. Usually there is nothing to be seen but whitewashed naves and walls without any paintings or *bassi-relievi*, and long rows of shining oaken benches. They are clean and comfortable, but they are not handsome. The church at Schlesvig, however, contains a masterpiece by a great unknown artist, a triptych and altarpiece of carved wood, representing in a series of *bassi-relievi*, separated by delicate architectural work, the various scenes of the Passion. The artist, who is worthy of being placed with Michel Colombe, Pieter Visscher, Montanez, Cornejo Duque, Berruguete, Verbrugger, and other masters of carving, is called Bruggmann, a name which is not often mentioned, though it deserves to be. By the way, has my reader ever noticed how very much less known than painters are sculptors, whose talent is equal or even superior to that of their brethren of the brush? Their bulkier work, which forms part of monuments, cannot be displaced,

and does not become an object of trade. Besides, its severe beauty, lacking the seductiveness of colour, does not attract the attention of the multitude.

Around the church there are funeral chapels, very fancifully funereal, and handsomely decorated. A vaulted room contains the tombs of the former dukes of Schlesvig; they are massive stones covered with coats of arms and inscriptions in a fairly good style.

Around Schlesvig stretch vast salt-marshes, which communicate with the sea. I walked along the causeway, observing the play of light and the shimmering of the gray waters when acted upon by the wind. Sometimes I went as far as the castle, transformed into a barracks, and to the Public Garden, a sort of miniature Saint-Cloud adorned with a staircase cascade, with dolphins and other aquatic monsters, that jet forth no liquid. What a sinecure is the office of Triton in a basin in the style of Louis XIV! I should be glad to have as good a one.

Tired of awaiting replies that did not come, and having exhausted the attractions of Schlesvig, I ordered a post-chaise and started for L. . . . The drive was long. On either side I saw great sheets of water and lagoons. The road was bordered by mountain ash, the bright

red berries of which delighted my eye with their fiery tones, made more brilliant by the rays of the setting sun. Very pretty indeed was this avenue of trees, with its crimson umbellæ, looking like a coral avenue leading to the shell palace of an Undine. Birch trees, ash trees and pines followed the mountain ash, and I reached the post-house, where we did not change horses, but where those I had were fed, while I was drinking a glass of beer and smoking a cigar in the low-ceiled room with broad, low windows, in which servants stood by postilions who puffed tobacco smoke out of their porcelain pipes, in attitudes and with effects of light that would have inspired Ostade or Meissonnier.

Meanwhile twilight had come on, then night, if a superb moonlight can be called night. The road, longer than I had at first supposed, seemed still longer on account of my desire to get to my destination. But the horses kept on with their quiet little trot, as their phlegmatic driver caressed them in a friendly way with his whip.

At every group of houses, the lights of which shone like eyes through the foliage, I bent out to see if we were nearing the place; for I had on a visiting-card an engraving of the château, in which I had long been

invited to spend a few days. But the end of the trip seemed to be constantly drawing farther and farther away, and the postilion, who did not seem any longer very sure of the way, exchanged a few words with the peasants whom he met, or who were attracted to their doors by the sound of wheels.

The road, happily, was still magnificent, still shaded by great trees in full leaf, sometimes bordered by quick-set hedges, through which the silver moonbeams shone, casting upon the sand the queerest shadows. When the foliage grew thinner, and allowed the sky to be seen, I perceived Donati's comet flaming and wild, carrying away the stars in its golden tail. I had seen it in Paris a few days before, but so faint, so pale, so indistinct! In one week, it had grown in a way to terrify an epoch more superstitious than ours.

In this faint, blue light, cut by deep shadows, into which the horses entered with a shudder, everything assumed strange and fantastic shapes. The road, following the undulations of the ground, ascended and descended. The view of the horizon was concealed by the hedges and the trees. I was utterly at a loss to know in what direction we were travelling. For one moment, I thought we had reached the end of our jour-

ney. A handsome dwelling, shining in the silver rays of the moon, stood out against a dark background of verdure, and its reflections trembled in a pond. It was very like what the château de L . . . had been described to me as being; but the postilion drove on.

Soon the carriage entered an avenue of very old trees which evidently led to a country-seat. On the left there was the gleam of waters, and great buildings loomed through the foliage, but I could make out nothing plainly. Presently the post-chaise swung round, and the wheels rattled over a bridge spanning a broad ditch. At the end of a bridge a low arch showed in a sort of bastion, which only lacked a portcullis. Having passed through this gate, I found myself in a courtyard, circular like the interior of a donjon, and the carriage was swallowed up in the darkness of another gateway.

All these things, of which I had a mere glance in the moonlight, and which were full of shadows, had a feudal and mediæval look and a fortress-like aspect that somewhat troubled me. I wondered whether, by chance, the postilion had made a mistake and driven me to the manor of Harold Harfargar or of Bjorn of

the Shining Eyes. My trip was turning into something legendary and fantastic.

At last we issued into a vast square, closed on one side by great buildings describing a prolonged hemicycle, the purpose of which I could not make out in the darkness, but which looked quite formidable in the obscurity. The chord of the arc, which seemed to figure the interior of a fortification round externally, was formed by the manor itself, the imposing mass of which, quite isolated, rose from a sort of lagoon. It had a roof with blunted angles and a high façade on which fell the bluish light of the moon, and sparkled here and there a window-pane, like a fish-scale.

Although it was not yet late, everybody seemed asleep in the place. It looked like one of those fairy palaces cast under a spell, at which arrives the prince who will break the charm.

The postilion drew up before a bridge that must have once been a drawbridge. Then lights shone in the windows. The door was opened. Servants approached, spoke a few words in German, and took my trunks, while looking at me with somewhat distrustful surprise. I was unable to ask them any questions, and I did not know whether I was really at L. . . .

The bridge spanned a second moat filled with water, silver-streaked, and led to a portico flanked by two granite pillars through which was reached a vast vestibule flagged with black and white marble, round which ran an oak wainscotting, the capitals of the pilasters being gilded. Stags' heads hung on the walls, and two small polished brass cannons were pointed at me. This did not strike me as very hospitable — cannons in a vestibule in the nineteenth century! I was then shewn to a drawing-room furnished with all the refinement of modern elegance.

Among the paintings there was a portrait, the work of a famous painter, representing the lady of the house in an Oriental dress. I recognised it at once. I was not mistaken. A young governess, who had come down, received me, speaking to me in unknown tongues.

I showed her the portrait, named the original, and handed her the card with the engraving. Her mistrustfulness vanished, and a lovely little girl some ten years of age, who until then had kept aside gazing at me with the dark, deep glance of childhood, came forward and said, "*I* understand French." I was saved. The lady of the castle, who had been called away for

a couple of days, was to return on the morrow, and had left orders that I was to be looked after.

Supper was served, and I was taken to my room up a monumental staircase that would have held comfortably a Paris house. The maid placed on a table two candlesticks, provided with German tapers as long as church candles, and withdrew.

The room, which formed part of an apartment of three or four rooms, was rather fanciful-looking. On the mantelpiece, Cupids, lighted up by the red reflections and resembling little devils, were warming themselves at a brazier, pretending to represent an allegory of Winter; through the windows, the moonbeams, brighter than the candlelight, fell in strange forms upon the floor.

Impelled by a feeling analogous to that which causes the heroines of Anne Radcliffe to wander with a lamp in their hand about the passages in haunted castles, I made, before going to bed, a reconnaissance of the place where I was.

At the back of the apartment a small drawing-room, adorned with a mirror and furnished with a sofa and arm-chairs, contained no place suitable for phantoms. The modern look of the steel engravings of Esmeralda

and her goat was reassuring. The antechamber to my bedroom was more disquieting. The walls were covered with old brown tapestries, representing formidable mastiffs held in leash by negroes, their names written beside them. All these animals, in the trembling light of my taper, seemed to be waving their curled-up tails and, opening and closing their mouths provided with ivory teeth, to be baying mutely, and to be straining at their leashes in an effort to spring at me. The negroes rolled their white eyes, and one of the dogs, called Raghul, looked savagely at me. Round the three rooms ran a lobby which turned back on itself. One of the walls, forming a gallery, was covered with portraits of ancestors and historical characters: men of fierce mien with full-bottomed wigs, steel breastplates studded with gold knobs, over which hung broad ribbons of orders of knighthood, their hand resting on commanders' batons, like the stone statue in "Don Juan," — every one with his helmet placed beside him upon a cushion; noble ladies of high lineage, in costumes of different epochs, with old-world graces and coquetries from beyond the tomb. There were imposing and discontented-looking dowagers, young women with powdered hair, in full court dress, with

laced waists and vast hoops over which were spread full skirts of rose or salmon-coloured damask, brocaded with silver, pointing with negligent hand to coronets of gems placed upon tables covered with velvet cloths.

These noble personages, who had turned wan and pale, had an alarmingly spectral appearance. Some of the tones had resisted the lapse of time better than others, and the unequal decomposition produced the strangest effects. One young countess, very charming in other respects, had preserved in her bloodless face lips of the most brilliant carmine, and blue eyes of unchangeable azure. Her living lips and mouth formed a weird and very terrifying contrast to her deathly pallor. Something seemed to be looking at me through the canvas as through a mask.

The portraits, as numerous as those exhibited by Ruy Gomez de Silva to King Carlos, in "Hernani," filled up the wall to the turn in the passage.

Having reached that point, — not without having experienced the slight shudder which even the bravest feel in a dark, unknown, and silent place, when gazing at the representation of people who lived in other ages, and whose forms thus represented have long since fallen to dust, — I hesitated on seeing that the passage

went on indefinitely, full of mystery and darkness. The light of my taper did not reach the end, and cast upon the wall my grimacing shadow, which accompanied me like a black servant, imitating my gestures with gloomy buffoonery. But, determined not to be a coward in my own presence, I continued on my way. Having reached the middle of the corridor, at a place where a projection in the wall took the place of a chimney-flue, a grated opening attracted my attention. Putting my light close to it, I made out a winding stairway, which sank within the very depths of the building and went up Heaven knows how high. The colour of the plastering round the grate proved that the opening had been made long after the building of the stairway, no doubt when the secret was discovered. Plainly, then, the Château of L . . . was constructed on the plan of the stage-setting of "Angelo, Tyrant of Padua," and at night steps must certainly be audible in the walls.

The corridor ended in a carefully closed door, more recent than the rest of the building; and had I known the legend attached to the room thus closed up, I should certainly have had nightmare; happily I was unaware of it; yet it was not without a slight feeling

of pleasure that the next morning I saw the bright light of day filtering through the windows and blinds.

Once its fanciful nocturnal aspect had vanished, the feudal manor turned out to be simply an old château modernised. It was the spectre of the former dwelling revisiting the glimpses of the moon that I had caught sight of the night before, and the impression I had felt had not been wholly an illusion. The pacific life of our own time had taken up its quarters in this group of fortresses, leaving the main lines intact, and in the darkness a mistake was excusable. The high semicircle of buildings, worthy of a princely residence, must have been casemates before they were turned into stables and offices. The entrance gate, with its two low arches, its drawbridge made into a permanent bridge, and its broad moat, seemed quite capable even yet of resisting an assault. Upon the outer gate a weather-worn bas-relief showed faintly a crucified Christ, with the holy women, protecting two lines of coats of arms in stone, set in the thick brick wall.

The château, surrounded by water on all sides, rested upon a foundation of blue granite; its red walls were topped with a roof of violet-coloured tiles and pierced with windows of very happy proportions. On the

opposite façade, in the axis of the vestibule, a bridge spanned the outer moat, and a little farther, beyond an open space, another bridge spanned the second moat, which encircled the dwelling. Beyond that again lay the garden. Great trees, vigorous though old, with all their foliage intact in spite of the autumn, and artistically grouped together, formed as it were the wings of this magnificent piece of scenery. A vast sward, as green as an English lawn, broken by clumps of geraniums, fuschias, dahlias, verbenas, chrysanthemums, Bengal roses, and other late-blooming flowers, spread like velvet up to an arbour, from which opened out a long avenue of lime trees, ending in a wall and moat, giving a view over luscious meads full of cattle.

A ball of burnished metal placed upon a broken shaft keyed up the prospect, and imparted to it a tone of green imitation gold. It is a German fashion for which the châtelaine's taste is not to be blamed. A similar ball is placed in the Castle court of Heidelberg.

On the right a rustic pavilion covered with clematis and aristolochia was furnished with sofas and armchairs, formed of knotty or curiously misshapen branches, and a long row of hothouses opened their glazed sashes to the warm rays of noonday. These

hothouses, the temperature in each of which was different, opened one into another. In one, orange, lime and citron trees, laden with fruit in various stages of ripeness, seemed to believe themselves in their native country, and not to regret, as did chilly Mignon, the land where the citron blooms. In another, cacti bristled, banana trees spread out their large, silky leaves, orchids swung their light tendrils from lamp-bowls of rose-coloured clay. A third contained arborescent camellias, their metallic foliage diapered with buds. Another hothouse was reserved for rare and delicate plants, exposed to the sun on benches in the form of steps. Painted and gilded cages adorned with glass beads hung from the ceiling, and were filled with birds that, deceived by the warmth, sang and chirruped as in springtime. The last hothouse, decorated with an imitation arbour, was used as a gymnasium by the children of the family.

In front of the hothouses a little imitation rockery covered with wall plants simulated a fountain, the basin of which was formed of the shell of a monstrous shell-fish. What a size must have been the mollusc that first inhabited this conch, fit to carry Aphrodite over the azure sea! A little farther fairly ripe peaches

showed their round, velvety cheeks upon their branches trained against the wall, and vine plants, the stems of which alone were exposed to the open air, were ripening beneath glass cases placed against the wall. A wood of firs covered with sombre verdure the slope of the garden, from which ran a light foot-bridge spanning the deep channel, half filled with water.

I ventured into the wood. The lower branches of firs, as is well known, wither as the tree grows and raises to heaven its verdant top. The whole of the lower portion of the forest resembled a landscape prepared in brown, in which the artist, interrupted in his work, had had time to put in only a few green touches. The sun cast here and there through the tawny warm shadows handfuls of ducats, which bounded from branch to branch and scattered over the brown earth denuded, as in all fir woods, of moss and grass. A suave aromatic odour was given out by the trees as they moved in the faint breeze, and from the forest issued a vague murmur like a sigh breathed by a human being.

The avenue took me to the edge of the wood, separated by a ditch from the plain, in which wandered cows and horses at liberty. I retraced my steps and returned to the château.

Shortly afterwards the little girl who spoke French came to tell me that her mother had arrived. I related to the beautiful châtelaine my nocturnal invasion of her manor, and expressed the regret that I had not with me a dwarf to sound the horn at the foot of her donjon. She asked me if I had slept well in spite of the peculiar environment of my room, and whether the phantom of the starved lady had appeared to me in a dream or in reality.

"Every castle has its legend," she said, "especially if it is old. No doubt you noticed that mysterious staircase which might be mistaken for a chimney flue. It leads to a room which cannot be seen from outside, and goes down to the cellars. In that room one of the lords of L . . . kept concealed from the eyes of all, and especially from the eyes of his wife, a lovely, devoted mistress, who had accepted that absolute seclusion in order to live under the same roof with the man she loved. Every night he caused to be prepared a repast which he fetched himself from the subterranean kitchen, and which he took up to the captive. One day, having started on some expedition, he was killed, and the prisoner, not receiving her meals, died of hunger. Long afterwards, the secret door having been discovered

in the course of some repairs and alterations, there was found at the foot of the stairs a dainty female skeleton, crouching in an attitude of despair, amid the remains of rich stuffs. Thus was found the sumptuously furnished retreat which had turned for the poor girl into a Tower of Hunger, more sinister than Ugolino's prison, for he at least had his four sons to eat. Sometimes her shape walks at night through the passages, and if she meets a stranger, she seems to beg for food with hungry gestures. I will have a less gloomy room given to you this evening."

Guided by my hostess I visited a suite of apartments decorated in the taste of the last century. In the dining-room, massive old silver plate and services in old Dresden china shone behind the glass of curiously carved sideboards. The immense drawing-room with five windows of a side, was adorned with portraits of royal personages hung upon the white and gold wainscotting, and from the ceiling hung lustres of rock crystal, with transparent branches and cut leaves. Near by, a smaller drawing-room hung with green damask had nothing particular, save the portrait of a nobleman in armour, with flying scarf, wearing the orders of the Elephant and of Dannebrog, and smiling

with a grace that smacked of Versailles. Through the painter's carelessness, the nobleman turned his back on the companion painting, representing a young lady with powdered hair, in full court dress of apple-green taffeta glazed with silver. This fact seemed to trouble him a good deal, for he was half looking round. The young lady would have been very pretty but for her nose, which was aristocratically hooked, and came down over her lips like the beak of a parrot eating a cherry. Her soft, dull eyes seemed to deplore this comically Bourbon nose, that spoiled her lovely face in spite of the efforts the artist had made to attenuate it.

As I was gazing attentively at that strange face, at once attractive and ridiculous in spite of its high-bred air, my hostess said: —

"There is a legend about this painting also: but do not fear, it is in no wise dreadful. If you sneeze when you pass before the long-nosed countess, she answers by a nod or a 'God bless you,' like the portraits hung in the rooms of inns in fairy plays. Be careful to avoid catching cold and the painting will give no sign of life."

The bedrooms were furnished with great beds of tapestry or damask, the head against the wall, so as to

leave a space on either side. The hangings of one of the rooms consisted of old-fashioned great distemper paintings on canvas set in the panels, and representing pastoral scenes, in which the German artist had endeavoured to imitate Boucher's gallantry and pretension, but had only attained awkward affectation and curious colouring.

"Would you like this room?" asked my hostess. "Its rococo is very reassuring against nocturnal terrors." I refused, for I did not care to see around me in silence and solitude, in the faint light of a lamp or a taper, figures which seemed to desire to leave the wall and to ask me for the souls the painter has forgotten to give them. I made choice of a pretty room hung with chintz, with a small modern bed. It was situated at the corner of the château, and provided with two tall windows. There was behind it no dark corridor, no spiral staircase, and the walls when struck did not sound hollow. The one disadvantage was that to reach it I had to pass the lady with the parrot beak; and I confess without shame that too polite portraits are not to my taste. But I had not got a cold, and the young countess could remain quiet in her polished frame.

The most curious thing in the manor was a sixteenth-century hall, preserved intact, which made me regret that the owners of the place had thought it well at the beginning of the last century to renovate the decoration of their apartments in the taste of Versailles. It is impossible to imagine how despotically that style reigned for a long period, and how many beautiful things it caused to be destroyed. This hall was wainscotted with small oaken panels, forming frames of uniform size, and relieved by a few old arabesques of a dull gold that harmonised with the tone of the woodwork. Each frame contained an emblematic painting in oil, accompanied by a motto in Greek, Latin, Spanish, Italian, German, or French, relating to the subject represented. These inscriptions were moral, gallant, chivalrous, Christian, philosophical, proud, refined, plaintive, witty, or oracular. In them *concetti* rivalled with *agudezzas;* puns rubbed up against witticisms; the Latin, in its grim enigmatic concision, assumed sphinx-like airs, and looked curiously at the more limpid Greek; Petrarchian platonisms, amorous subtleties after the manner of Scalion de Virbluneau, helped to obscure by their explanations the already complicated and not very intelligible attributes. Painted

thus from plinth to cornice, the hall could have furnished mottoes for carrousels, Tembleque garters, Albacete *navajas*, the seals of an engraver's shop, the sweets of a confectioner, the long onion rolls of Saint-Cloud; but amid much stupidity, puerility, and subtlety, there sometimes flashed out a fine sentence full of deep, unexpected meaning, worthy of being inscribed upon a lady's ring or a sword-blade. I am not acquainted with any similar example of decoration. Of course inscriptions and monograms intertwined with ornaments are to be met with, but nowhere the emblem and the motto taken for unique theme of the decoration.

Now that you are acquainted with the château, let us take a turn in the neighbourhood. Two jet-black ponies, harnessed to a light phaeton, are shaking their long manes and stamping impatiently at the end of the bridge. My hostess takes the reins in her lovely hands, and we are off. We drive rapidly, following a broad road through vast meadows, where graze and chew their cud more than three hundred cows, posed in a way to delight Paul Potter and Troyon. The bulls, much better-tempered than the Spanish ones, let us pass without any other manifestation than a cross glance,

and go on grazing. Horses, excited by our ponies' speed, accompany us for a time and then leave us. The fields extend all round, slightly undulating and bounded by earthen dikes topped with hedges. In every meadow is a gate formed of two posts and a cross-bar, and one has to spring from the phaeton and raise the bar, which the spirited little fellows would otherwise jump with the carriage.

In less than twenty minutes we reached a most picturesque wood planted on a height. Elms, oaks, and ash trees with mighty trunks and thick foliage grew in the varied attitudes, the quaint forms and the vigorous twists of trees growing on a slope. The wood was full of roe deer, and badgers had their abode there, pretty sure not to be disturbed by men. Here and there, as if to recall the North, pines stretched out their branches and raised up their dark-green mass. The freshness of the vegetation astonished me, for we were close to the sea, the salt breath of which usually burns the foliage. But these trees drew abundant sap from the moist ground and easily resisted the ocean winds.

On leaving the wood I saw the gulf spreading out into the open sea, the North Sea, the other extremity of which beats against the icy cap of the pole, and in

winter carries along the ice-floes laden with white bears. At this moment it had nothing Arctic about it. A clear sky dappled with a few clouds was reflected in it, and coloured the gray water with a bluer azure than that of our own heavens. A gentle tide caused to wave upon the beach the long algæ, tough as leather, dragged about fragments of shells, and left a long fringe of foam upon the shore.

During the following days we drove greater distances, but tall white Mecklenburg horses of less spirited temper had taken the place of the little black whirlwinds; a martial, phlegmatic-looking coachman drove them.

I visited a house surrounded like L . . . with a double ditch, and admired the hall, the ceiling of which was ornamented with sculptures in high relief, representing muses, winged genii, and musical instruments. The sight of an organ caused me to wonder what the purpose of the room was, whether a music-room or a chapel. The artists of the eighteenth century did not trouble much on such points. They willingly confused angels and loves, the glories of the opera and the glories of paradise. The old lady, the mistress of the house, received me in a drawing-room filled with pillars, the ceiling curiously adorned with coats of arms and rockery

work. She caused to be brought a tray of peaches, pears, and grapes, in accordance with the hospitable custom of the country, where a collation is always served to visitors. Near the house spread a garden, or rather a park, intersected by avenues of prodigiously tall lime trees. On a basin covered all over with bubbles, a swan was sailing along with curved neck, tearing the glaucous surface, which immediately closed behind him. The sight of that swan made me remember that there were none at L . . . , although the engraving I had showed them. The preceding winter they had been eaten in their house by foxes, which had crossed on the frozen waters. Less melodious than their brethren of Meander, no sound had been heard from them at their last hour, and only a few feathers had been found.

Sometimes our carriage met a humorous and rather grotesque spectacle, — a powerful fellow, his cap over his ear, his pipe in his mouth, wearing long jackboots, and squatting in a child's carriage, was lazily drawn round, not by molossi, great dogs, or mastiffs, such as Stevens paints, but by three or four little dogs so absolutely disproportioned to the weight they drew that one could not help laughing. These poor brutes led a dog's life in the full meaning of the expression. While I am

talking about dogs, let me remark that in Denmark I did not see a single Dane, — that is, of the kind with the white coat regularly spotted with black, which often have one eye blue and the other brown. They are usually mongrel animals without points, cross-bred by chance, bastard-like, having no type of their own and resembling more street dogs, but conscientiously performing their duty of escorting carriages and barking when entering or going out of a village.

The villages, or hamlets, are marked by a cleanliness and comfort which it is difficult to understand unless one has seen them. The houses, regularly built of brick and usually roofed with tiles, though sometimes with thatch, with clean window-panes, behind which bloom rare flowers in porcelain jars, look more like small villas than like peasants' cottages. The suburban homes rented at such high prices to Parisians do not come up to these pretty golden-red houses, with their background of verdure, almost always built on the edge of a pond.

Nor does the aspect of the inhabitants spoil the effect of the picture. Their dress is neither ragged nor mean. The men wear caps with broad Prussian visors, their trousers tucked into their boots, short vests,

and long-skirted frock-coats; the women, short-sleeved dresses, opened well out on the bosom; and they usually go about bareheaded. It made me shiver to see them — for the weather was already cool — in light print dresses striped with lilac, rose, or blue; their red arms, marked with blood like those in paintings by Jordaëns, had the robustness acquired by the portions of the body exposed to the air. Yet their flesh tones, too strongly vermilion, proved that they were not insensible to atmospheric influences. But this fashion is followed only by women of the lower classes and servants, — ladies, as everywhere else, dressing in the French style.

I spent another day on an excursion to Eckernfoerde, a small town some miles from L. . . . The road ran between hedges diapered with berries of all colours, mulberries, rowan, sloe, and barberry, besides those pretty coral hips which survive the blooming of the wild rose; so it was charming. At other times we passed beautiful great trees, or through little villages, or by fields which teams of splendid horses were harrowing in circular fashion, as if they proposed to make the land resemble watered silk. Finally we reached the seashore by a road bathed by the waves on the one hand, and on the

other ornamented with elegant homes half concealed in flowers, which are let for the season to summer visitors; for L . . . is a seaside resort like Trouville or Dieppe, in spite of its somewhat northern latitude. The bathing-houses and bathing-huts scattered over the beach proved that intrepid members of both sexes still fearlessly faced the icy waves. A few trading-brigs swung at their anchors in the harbour.

Eckernfoerde, save that it has the peculiar character given to every town by shipping mingling with trees and chimneys, is not very different from Schlesvig from an architectural point of view. It has the same brick churches, the same houses with broad transversal bays, through which, behind pots of flowers, one gets a glimpse of low-necked women busy sewing. An unusual bustle enlivened the streets of Eckernfoerde, which are usually more than dull. Heavy carts were carrying off to their respective districts soldiers on furlough or mustered out. Although crowded most incommodiously, the men seemed intoxicated with joy, and perhaps also with beer.

At the château the days went by diversified by walks, fishing, conversation, smoking, and my nights were not haunted by any unpleasant phantoms: the starved

lady did not come to beg for food; the princess with the parrot beak had no opportunity to say "God bless you" to me. Once only a storm of rain driven by a terrible wind lashed my windows, with sinister sounds resembling the flapping of owls' wings. The sashes trembled, the woodwork creaked strangely, the reeds rustled noisily, the waters lapped the bottom of the wall. From time to time a gust smashed against the door like some one who had no key and was trying to enter; but no one did come in, and little by little the sighs, the murmurs, the moans, all the inexplicable sounds of night died out in a deep *decrescendo* which Beethoven himself could not have graduated better. The next day the weather was lovely, and the clean sky shone more brilliantly. I should have liked to remain, but if it be true that all roads lead to Rome, it is not quite so sure that they also lead to St. Petersburg, and I had somewhat forgotten the purpose of my trip in the delights of the enchanted castle. The carriage took me to Kiel, where I was to take the train for Hamburg, and thence to Lubec to ship on board the steamer "Neva."

LUBEC

I HAD to go to Kiel to get to the railway. There the rain began to fall, light at first, then in torrents, but it did not prevent my traversing under my umbrella the handsome promenade by the seaside until the time the train started for Hamburg.

Hamburg is worth seeing again, and I enjoyed wandering once more through its animated, living, picturesque streets. On the way I noticed a number of details that had escaped me; for instance, the wooden boxes, iron-bound and padlocked, at the corner of the bridges, where, with a picture on which, to excite the pity of the peasants, are collected in artless fashion all imaginable maritime disasters, tempests, thunderstorms, fires, huge billows, sharp reefs, capsized vessels, sailors clinging to the tops and illustrating through the foam Virgil's classic line, —

"Rari nantes in gurgite vasto."

Often a sailor, tanned by the suns of other climes, puts his hand into his tarry pocket and throws a shilling

into the box. A little girl stands on tiptoe to intrust her mite to it. These contributions form a fund distributed, I believe, to the families of shipwrecked mariners. There is something religious and poetic about these boxes, intended to collect alms for the victims of the ocean, placed within a few steps of the ships about to go down unto the deep. Human solidarity forsakes none of its members, and the seaman sails away less anxious than he would otherwise be.

The next evening the railway took me to Lubec, through beautiful cultivated land, and summer residences laved by brownish waters bordered by willows. The Hamburg Venice has its Brenta Canal, the villas on which, though not built by Sammichele or Palladio, nevertheless look very well against their fresh green backgrounds.

On alighting from the carriage, a private omnibus picked me up and took me with my luggage to the Hotel Duffckes. When I saw it in the darkness by the faint light of the street lamps, the town struck me as picturesque, and the next morning when I opened my window, I saw at once that I had not been mistaken. The house opposite had a very German look.

It was extremely high, with an old-fashioned gable. It had no less than seven stories, but the windows diminished in number in the gable. The highest story had only one light. At every story iron bars in the form of crosses blossomed out in lovely iron-work, acting both as supports and ornaments to the building, — an excellent principle in architecture, which is too much forgotten to-day. It is not by concealing, but on the contrary by accentuating, the framework of the building that character is obtained.

Nor was this house the only one of the kind, as I readily ascertained after proceeding a short distance down the street. Modern Lubec is still, so far as outward appearance goes at least, mediæval Lubec, the old city, the chief city of the Hanseatic League. Modern life goes on in the old city. The side-scenes have not been disturbed too much, nor has the back-drop been unskilfully repainted. What a pleasure it is to wander about thus among the forms of the past, and to behold intact the dwellings inhabited by vanished generations! No doubt living man has a right to mould for himself a shell to suit his own habits, tastes, and manners; but a new city is far less interesting than an old town.

On leaving the hotel, a piece of carving set within the wall attracted my glance, in quest of curiosities. Carving is rather rare in brick countries. This piece of work represented nymphs, nereids, or sirens, very pleasantly ornamental and chimerical in character, supporting great coats of arms in the German taste, — an excellent decorative theme when properly employed, and the Middle Ages knew how to employ it.

A cloister, or at least the gallery of some old monastery, next turned up. This portico runs along a square, at the back of which rises the Marienkirche, a brick church of the fourteenth century. Proceeding farther, I soon reached the market-place, where I was recompensed for much of my weariness by a monument of a new, unexpected, original aspect. The old City Hall, which was formerly the meeting-place of the Hanseatic League, rose suddenly before me. It occupies two sides of the square. Imagine in front of the Marienkirche, the spires and oxidized copper roof of which rise above it, a high brick façade, blackened by time, with three belfries, with pointed, verdigrised roofs; the façade itself cut out by two great rose windows, without interior tracery and covered with coats of arms, inscribed within the trefoils of the Gothic arches, bearing

double-headed eagles sable on a field or, shields parti of gules and argent ranged alternately, and of the proudest heraldic port.

Against this façade stands a stone palazzino of the Renaissance, in a very different taste, the grayish-white tone of which stands out admirably from the dark-red background of the old bricks. This palace, with its three volute gables, its fluted Ionic pillars, its caryatids, or rather its Atlases, for they are men, its semicircular windows, its shell-like niches, its gallery pierced with windows, with triangular pediments, its arcades decorated with figures, its lower courses cut in facets, produces the most unexpected and delightful architectural dissonance. There are very few buildings of that style and of that time to be met with in the North. The Reformation cared little for the return to pagan ideas and to classical forms, modified by a graceful fancy.

On the other part of the façade, at right angles to this, the old German recovers its supremacy. Brick arches, supported by short granite columns, bear up a gallery with ogival windows. A row of coats of arms, inclined from right to left, exhibit their enamels and colours against the dark tint of the wall. This

simple ornamentation is uncommonly characteristic and rich.

The gallery leads to a main building, which the fancy of a scene-painter, in search of a motive for the back-drop of an opera, could not make more singular and picturesque. The sharp lines of five turrets, topped by pepper-pot roofs, rise above the top line of the façade, itself broken by tall ogival windows, most of them unfortunately half bricked up and spoiled, no doubt on account of internal alterations. Eight great discs, with gold backgrounds representing radiant suns, double-headed eagles, and the argent and gules coat of arms of Lubec, bloom splendidly upon this quaint architecture. Below, arcades with squat pillars open their sombre mouths, within which sparkle faintly the show-windows of goldsmiths' shops.

Turning towards the square, the green spires of another church are seen beyond the houses, and above the heads of the women selling fish and vegetables, the lines of a small edifice with brick pillars, which must formerly have been a pillory. It gives a final touch to the perfectly Gothic appearance of the square, unspoiled by any modern houses.

It suddenly occurred to me that the superb City Hall

must have another façade. I was right, for having passed under an archway, I found myself in a broad street, and there I again began to admire.

Five pillars, half engaged in the wall, and separated by long ogival windows, partly bricked up, repeated, though in a varied form, the façade I have just described. This one is marked by curious brick-work designs, in the form of roses, carried out in square points, like embroidery models. At the foot of the sombre edifice, a pretty little Renaissance lodge, built later, gives access to an outer stairway, that climbs the wall diagonally up to a *mirador*, or projecting window, in the most delightful taste. Dainty statues of Faith and Justice, gallantly draped and playing with their attributes, decorate this portico.

The stairway, carried upon arches, which grow larger as they ascend higher, is ornamented with caryatids and masks. The mirador, placed above the ogival door leading to the market, is crowned with an irregular, voluted pediment, in which a figure of Themis holds the scales in one hand, and the sword in the other, not forgetting meanwhile to make her drapery puff out coquettishly. A curious order formed of fluted pilasters, cut in Hermes shape, and supporting busts, divides

the windows of this aerial cage. Brackets with fanciful masks complete this elegant ornamentation, over which time has passed its hand just sufficiently to give to the carvings that particular soft touch which nothing can imitate.

The remainder of the building is of similar architecture. Along it runs a stone frieze of masks, small figures, and foliage, all weather-worn, blackened and dirtied so that scarcely anything can be made out. Under a porch supported by Gothic pillars of polished granite, on either side of the door, I observed two benches, the outer arms of which are formed of two thick bronze slabs representing, the one an emperor, crowned and holding the orb and the hand of justice; the other a wild man as hairy as a wild beast, armed with a club and bearing a shield with the coat of arms of Lubec. This is very old work.

The Marienkirche, which, as I have said, is behind the City Hall, is worth visiting. Its two steeples are four hundred and eight feet high. A beautifully traceried pillar rises from the roof at the intersection of the transept and the nave. The Lubec steeples are peculiar in this, that they are every one of them out of plumb and lean to the right or left very plainly, without,

however, giving any anxiety, as does the Tower degli Asinelli at Bologna, or the Leaning Tower at Pisa. From a distance, these drunk, staggering steeples, with their painted caps, which seem to salute the horizon, form a strange and delightful silhouette.

On entering the church, the first curiosity met with is an old copy of the Todtentanz, or Dance of Death, in the cemetery at Basle. I need not describe it in detail. The Middle Ages invented numerous variants of this funereal theme. Most of them are collected in this gloomy painting, which covers every one of the walls of a chapel. From the Pope and the emperor down to the child in his cradle, every human being in turn dances with the unavoidable scarecrow. Death is not represented by a clean, white, polished skeleton, hinged with brass, like skeletons in an anatomical museum; that would be too pretty for old Mob. It shows in the condition of a body more or less decomposed; bits of hair still stick to its skull, and blackish loam still fills its half-emptied eyes; the skin on its bosom hangs like a ragged napkin; its flattened stomach sticks hideously to the vertebræ, and its muscles, laid bare, fall round the leg bones like broken strings round a violin handle. None of the hideous

secrets stolen from the privacy of the tomb are passed over.

The Greeks respected death, and represented it only in the form of a handsome sleeping youth; but the Middle Ages, less delicate, dragged off its shroud and exposed it bare, with its horror and its misery, the pious intention being to edify the living. On this mural painting, Death has so little shaken off the thick humus of the grave that the curious eye might mistake it for a consumptive negro.

Very rich and highly ornamented tombs, with statues, allegories, attributes, coats of arms, long epitaphs inscribed on the walls or suspended from groups of pillars, forming a sepulchral chapel, as in the church dei Frari in Venice, make of the Marienkirche an interior worthy of Pieter Neeffs, the painter in ordinary to cathedrals.

The Marienkirche contains also two paintings by Overbeck: "The Descent from the Cross," and "The Entry into Jerusalem," both greatly admired in Germany. They are inspired by pure religious sentiment, and full of the emotionality and suavity of the master, but these are spoiled for me by an affectation of archaism and deliberate artlessness. For the rest, the delicacy of the execution proves that Overbeck studied

the delightful early masters of the Umbrian School. Both in this building and in the painting by him in the Pinacothek at Munich, fair Germany has asked of Italy the secret of art.

The cathedral, which is also called the *Dom*, is quite remarkable internally. In the centre of the nave, filling up the whole arcade, a colossal Christ in the Gothic style is nailed upon a traceried cross adorned with arabesques. The foot of the cross rests upon a transverse beam running from one pillar to the other, which bears the holy women and pious personages in attitudes of adoration and grief. On either side Adam and Eve arrange as decently as they may their terrestrial paradise costume; under the cross blossoms a pendentive or keystone, exceedingly rich and ornate, on which rests a long-winged angel.

This work thus suspended, and, in spite of its mass, light to the eye, is of wood, wrought with much skill and taste. I cannot give a better idea of it than by saying that it is a portcullis of sculpture, half lowered across the choir. It is the first instance I have seen of such an arrangement.

Behind it rises the *jubé*, with its three arches, its gallery of statues, its mechanical clock, — the hours

struck by a skeleton and an angel bearing the cross. The font is in the form of a carefully wrought small building, with granite pillars, between which is seen a group representing Jacob wrestling with the angel. The cover is formed of the dome of the monument, and is raised by a cord hung from the ceiling. I shall not mention the tombs, the funeral chapels, the organs, but merely add a couple of words about two paintings in fresco or distemper, accompanied by a long inscription in Latin pentameters, in one of which is seen the miraculous stag set free by Charlemagne, with a collar bearing the date of its freedom, and in the other, the same stag taken four or five hundred years later by a hunter, at the very spot where now rises the church.

The Holstienthor or Holstein Gate, which is close to the railway station, is one of the most curious and picturesque specimens of German mediæval architecture. Two huge brick towers, connected by a building in which opens a circular arch, form the motive; but it is difficult to imagine the effect produced by the height of the building, the pointed roofs of the towers, the fanciful dormer windows, and the dark-red or deep purple tones of the weather-worn brick.

On following the quay, along which runs the railway, with its goods trains, one enjoys a most entertaining and varied prospect. On the other bank of the Trave, vessels and boats in different states of progress show among the cottages and clumps of trees. Now it is a wooden-ribbed hull resembling the skeleton of a stranded whale; now a hull planked all over, near which smokes the calker's tar caldron, from which escape golden clouds. Everywhere a delightful swarming of human activity. The carpenters hammer and nail, the porters push the barrels, the sailors are holystoning the decks of the ships or else hoisting the sails to dry them in the sun; an arriving vessel comes up close to the quay, displacing the flotilla, that opens for a moment to give it passage; steamers are getting up or blowing off steam; and on turning towards the city, above the spars of the vessels show the steeples of the churches gracefully raked like a clipper's masts.

THE SEA PASSAGE

THE "Neva" started on time, going at half speed down the meanderings of the Trave, the banks of which are covered with pretty country homes, the summer resorts of the rich inhabitants of Lubec. As we neared the sea, the stream broadened, the shores became lower, and the navigable channel was marked by buoys. I am very fond of flat landscapes; they are more picturesque than people believe. A tree, a house, a steeple, a boat's sail, become extremely important in them, and suffice, with a faint receding background, to make up a picture.

On the narrow line between the pale blue of the heavens and the pearl gray of the waters showed the silhouette of a town or large village, probably Travemünde. Then the shores receded more and more, became lower, and finally vanished. As we proceeded the water turned greener. Its undulations, faint at first, became more marked and changed into waves. Whitecaps shook their foamy crests on top of the

billows. The horizon was closed by that bar of a hard blue which is, as it were, the signature of the ocean. We were at sea.

Marine painters appear to be very anxious to paint the water transparent, and when they succeed, this epithet is applied to their work with eulogy. Yet the sea itself is marked by a heavy, thick, solid, peculiarly opaque look. It is not possible for an observing eye to mistake its dense, heavy water for fresh water. No doubt when a sunbeam strikes slantingly through a wave, it imparts partial transparency to it, but the general tone is almost mat. Its local strength is such that the nearer portions of the sky appear discoloured by it. By the gravity and intensity of the tints, one knows that the element is formidable, irresistible, energetic, and of prodigious mass.

On entering the open sea even the most fearless, the most courageous, and those who are best used to it, experience a certain solemn impression. For it is leaving the land, — where no doubt death may overtake one, but where at least the ground does not open under one's feet, — in order to traverse the vast salt plain, the epidermis of the abyss which covers so many lost ships. One is separated from the surging depths

by a mere thin plank of wood or sheet of iron which a wave can burst open or a reef cut in two. All that is needed to capsize the ship is a sudden squall, a shift of wind, and then the swimmer's skill serves only to prolong his agony.

The sun went down in a bank of gray clouds, the edges of which it reddened, and which the wind soon swept away. The horizon is a solitary waste; no more vessels show upon it. Under the pale-violet sky the sea darkens and assumes a sinister tone; by-and-by the violet turns into steel blue, the water becomes quite black, and the whitecaps gleam on it like silver tears upon a funeral pall. Myriads of green-gold stars constellate the heavens, and a comet displaying its vast tail seems about to dive into the sea. For one moment the tail is cut by a narrow passing cloud.

The next morning the sun rose heavy-eyed, like one who has slept badly, and with difficulty pushed away its misty curtains. Its pale-yellow beams emerged out of the vapour and spread through from between the clouds like the golden rays of halos. The breeze was fresher, and the ships which showed from time to time on the horizon line, performed strange parabolæ. Towards evening the skies darkened, the rain began to

fall, light at first, then heavy, and, as the saying is, the rain beat down the wind, greatly diminishing the sharpness of the breeze. From time to time flashed in the darkness the white or red light, fixed or revolving, of a lighthouse, pointing out the shore to be avoided. We had entered the Gulf.

When day dawned, low flat land — forming an almost imperceptible line between sea and sky, and which might have been mistaken for a morning mist, or the spray of waves — showed on our right. Sometimes even the land, owing to the curvature of the sea, was invisible. Rows of trees, faintly looming up, seemed to emerge from the waters. The same effect was produced by dwellings and the lighthouses, the white towers of which were often mingled with the sails of vessels.

We passed close to an islet of barren rocks on our left; at least they appeared barren from where we saw them. There seemed to be a great many boats about its shores, and before I used my glasses I mistook the sails, turned towards the rising sun against the violet background of the shore, for the façades of houses. But when I examined it more closely, the island proved to be deserted, and had merely a look-out built upon a slope.

The third night fell upon the waters. It was the last we were to spend on board, for the next day at eleven, if nothing delayed us, we were to be in sight of Cronstadt. I remained a long time on deck, devoured by feverish curiosity, and gazing into the darkness, dotted here and there with red sparks of shore lights. At last, after two or three hours' sleep, I went on deck again, forestalling the dawn, which was lazy that day; at least, so it seemed to me.

Who is there that has not experienced the curious sensation which immediately precedes dawn? The air is always damp, icy, shivery. Strong men feel anxious; the sick feel their strength ebbing away; fatigue becomes greater; the phantoms of darkness, the nocturnal terrors seem, as they flee away, to touch one with cold, bat-like wings. It is a time when men recall the dead and the absent; when they look back with melancholy glance upon their past lives, and regret the home they have voluntarily abandoned. But with the first beam of the sun, all these things are forgotten.

A steamer, dragging behind it its long plume of smoke blown down on the water, passed on our right. It was coming from Cronstadt and was bound westward.

The gulf narrowed more and more. The low-lying shores were now bare, now covered with summer verdure; watch towers rose from the waves; vessels and ships came and went along the channel marked by buoys; the shallower sea had changed colour as we neared the land. Gulls, the first we had seen, were swooping round gracefully. Through my glasses I saw ahead of us two rose spots dotted with black, a spangle of gold and a spangle of green, a few tenuous threads like cobwebs, wisps of white smoke ascending into the motionless, perfectly pure air. It was Cronstadt.

In Paris during the war, I had seen a good many more or less imaginary plans of Cronstadt, with the cross-fire of the guns figured by multiple lines, like the rays of a star, and I had taxed my imagination to represent the city as it really was, without, however, succeeding in doing so. The most detailed plans do not give the faintest idea of the actual appearance of a place.

The paddle-wheels, churning the calm and almost stagnant water, drove us along rapidly, and I could already plainly make out on our left a round fort with four stories of embrasures, and on our right a square

bastion commanding the pass. Water-line batteries showed low down. The yellow spangle had changed into a golden dome wondrously brilliant and transparent. The whole of the light was concentrated upon one point, and the shadowed parts were of an exquisitely delicate amber tone. The green spangle was a dome painted in that colour, and could have been mistaken for oxidised copper. A golden dome and a green cupola — Russia at our first glance had shown itself with its characteristic colours.

On the bastion rose one of those tall signalling masts which look so well in marine views, and behind a granite breakwater were the warships, housed for the winter. Numerous vessels, bearing the colours of all nations, filled the port, and formed with their masts and rigging a sort of pine forest, half the boughs of which had been cut off. A rigging machine, with its derricks and blocks, rose at the corner of the quay, where lay piles of squared timber. Farther back were seen the houses of the town, painted in various colours, some with green roofs, but all very low, the horizontal line they formed being topped only by the domes of churches surrounded by their little cupolas. Very strongly fortified cities show very little to the eye, as

well as to guns. Of course perfection would be attained if they were not seen at all, and this no doubt will be managed some day.

From a building with a Greek front, either the Custom House or the Police Headquarters, came away boats, pulling hard toward our steamer, which had anchored in the roads. It reminded me of the visits of the health officers in the Levant, where fellows much more plague-stricken than we were, and breathing disinfectants, came to take our papers at the end of long pairs of tongs. Everybody was on deck; and in a boat which seemed to wait until, every formality having been fulfilled, some traveller should land at Cronstadt, I saw my first moujik.

He was a man of twenty-eight to thirty years of age, with long hair parted in the middle, a slightly curly blond beard like that which painters give to Jesus Christ, with well-formed limbs, and handling with ease his pair of sculls. He wore a rose-coloured shirt, drawn in at the waist, the tails of which, left out of the trousers, formed a sort of graceful tunic or jacket. The full, blue cloth trousers, with many folds, were stuffed into the boots. His head-dress consisted of a toque, or small flat-crowned hat, smaller in the

middle and flaring out at the top and with a circular brim.

Brought alongside by their boats, the employees of the police and the Custom House, wearing long coats and the Russian cap, and most of them decorations or medals, climbed up on deck and performed their part very politely. We went down to the main saloon to have our passports returned to us, for on starting they had been handed to the Captain. There were Englishmen, Germans, Frenchmen, Greeks, Italians, and members of other nationalities. To my great surprise, the police officer, quite a young man, changed his language with every person, and replied in English to the English, in German to the Germans, and so on, without ever making a mistake as to the nationality. Like Cardinal Angelo Mai, he seemed to know every tongue. When my turn came, he returned my passport, saying in the purest Parisian accent, "You have been long expected in St. Petersburg." The truth is I had taken the longest way round, and spent a month in making a journey which can be done in a week. To the passport was affixed a paper in three languages stating the formalities to be fulfilled on reaching the city of the Czars.

The steamer started again, and standing on the prow, I watched eagerly the marvellous prospect which unfolded itself before me. We had entered that arm of the sea into which flows the Neva, and which looked more like a lake than a gulf. As we were in the centre of the channel, the shores on either hand were scarcely visible. The water, widely outspread, seemed to be higher than the land, as yet thin as a pencil-stroke on a water-colour drawing in flat tints. The weather was superb; a brilliant though cold light fell from the clear sky. It was a Northern azure, a polar azure, so to speak, with gradations and tones of opal and steel, of which our own sky can give no idea,—a pure, white, sidereal light, seeming not to come from the sun, and such as we imagine when in dreams we are transported into another planet! Under this milky vault, the vast gulf was coloured with indescribable tints, wholly lacking the ordinary tones of water. Sometimes it was pearly white, like the interior of certain shells; sometimes an incredibly delicate pearl-gray; then again, blue, mat, or striated like Damascus blades; or else, again, iridescent reflections like those that shimmer on the surface of molten tin; a zone polished as ice followed a broad band goffered like

watered silk; but all so light, so soft, so vague, so limpid, so clear, that no palette could reproduce it, no vocabulary suffice to describe it. The purest tones of a painter's brush would have made a spot of mud, as it were, upon that ideal transparency, and the words that I am using to render that marvellous light seem to me like blots of ink falling from a pen and splashing on the finest azure-coloured parchment. When a vessel happened to pass near us, its tone of reality, its salmon-coloured spars and its sharp details, made it resemble, in this celestial blue, a balloon floating in the air. Nothing can be imagined more fairy-like than that luminous infinity.

In the distance rose slowly between the milky water and the milky sky above, with its mural crown crenellated with towers, the magnificent outline of St. Petersburg, the amethyst tones of which separated by a line of demarcation the two pallid immensities. Gold sparkled in spangles and flashes upon that diadem, the richest and handsomest ever worn on a city's brow. St. Isaac's showed between its four belfries its tiara-like gold cupola. The Admiralty's dazzling spire rose in the heavens; the domes of the Church of St. Michael the Archangel swelled in Muscovite fashion; the cross-

crocketed pyramidions of the Church of the Horse Guards, stood boldly out, and an immense number of more distant steeples gleamed with metallic lustre. Nothing could be finer than that golden city, set on a silver horizon, in which the evening light had all the paleness of the dawn.

TRAVELS IN RUSSIA

ST. PETERSBURG

THE Neva is a handsome river about as broad as the Thames at London Bridge. It has not a very long course. It issues from Lake Ladoga, not far away, the surplus waters of which it pours into the Gulf of Finland. A few turns of the paddle wheels brought us up to a granite quay, alongside which lay a whole flotilla of smaller steamers, schooners, and barques.

On the other side, that is, on the right as we ascended the current, rose the roofs of immense sheds in building-yards; on the left, great buildings with palatial façades, which, I was told, were the Mining Department and the Naval School.

It is no slight matter to trans-ship the luggage, trunks, valises, bandboxes, packages of all kinds, which encumber the decks of a steamer at the time of debarkation, and to recognise one's property in the mass. A swarm of moujiks soon carried away all the luggage to

the Customs Inspection Office on the quay, each of them followed by disquieted owners.

Most of these moujiks wore a pink shirt over their trousers in jacket fashion, full trousers, and long boots. Others, although the temperature was unseasonably warm, already wore their *tulupes*, or sheepskin coats. These coats are worn with the wool inside, and when new the tanned skin is of a pale-salmon colour rather pleasant to the eye; they are ornamented with stitching, and the whole thing is rather characteristic. The moujik clings to his tulupe as does the Arab to his burnouse; once he puts it on he does not take it off; it becomes his tent and his bed; he lives in it night and day, sleeps in it in any corner, on any bench, on any stove. So the coat soon becomes greasy, shiny, glazed, and acquires those brown tones that Spanish painters love to reproduce in their picaresque paintings. But, unlike the models of Ribera and Murillo, the moujik is clean under his dirty coat, for he takes a vapour bath once a week. These light-haired, broad-bearded men, wearing the skins of animals, on that magnificent quay, from which gilded domes and spires are seen in either direction, excite the foreigner's imagination by the contrast they present. Yet do not

imagine that they have anything fierce or terrifying about them; on the contrary, they have very intelligent faces, and their polished manners would shame our brutal porters.

Having fulfilled the formalities at the Custom House, the passengers were free to scatter through the city. A multitude of drojkis, and small carts for the transportation of luggage, were waiting outside the Custom House, sure of not lacking clients. I did know in French the name of the place to which I had been told to go, but I had to translate it in Russian to the coachman. One of the guides, men who speak no language in particular, and end by composing for themselves a sort of *lingua franca*, not unlike the jargon talked by the sham Turks in the ceremony in the "Bourgeois gentilhomme," noticed my embarrassment and managed to understand that I wanted to go to the Hôtel de Russie. So he piled my luggage on a *rospousky*, climbed up on it by my side, and we were off. The rospousky is a low vehicle of the most primitive design: two rough poles fitted to four small wheels, — nothing more.

When one has just left the majestic solitude of the sea, the whirl of human activity and the tumult of a

great capital prove somewhat bewildering; it is a dreamy rush through novel sights; it is trying to see everything and seeing nothing.

We soon reached a bridge, which later I learned was the Annunciation Bridge, or more familiarly, Nikolaievsky Bridge. It is reached by two drawbridges, which can be swung to allow of the passage of vessels, and which join again, so that the bridge looks on the river like a Y with shortened upper strokes. At the point of junction of the two drawbridges rises a small and exceedingly rich chapel, the mosaics and gilding of which I could only get a glimpse of as we passed.

At the end of the bridge, the piles of which are of granite and the arches of iron, we turned up the English Quay, Angliskaya Nabérejnaia, which is bordered with palaces with pediments and pillars, or private residences no less splendid, painted in bright colours, with balconies and awnings projecting over the pavement. Most of the houses in Saint Petersburg, like those in London and Berlin, are of brick, coated with cement coloured in various tints, so as to bring out the lines of the building, and to produce a fine decorative effect. As we passed by I admired behind the panes of the lower windows banana trees and other tropical plants,

growing in the warm rooms, which are like hothouses. The English Quay opens out upon a great square, on which Falconnet's Peter the Great sits on his prancing horse, on top of the rock which serves for a pedestal, his arm extended towards the Neva. I recognised the statue at once from Diderot's descriptions and the drawings of it which I had seen. At the back of the square rose the giant mass of St. Isaac's, with its golden dome, its tiara of pillars, and its pillared façade. At the corner of a street at right angles to the quay, winged Victories on porphyry columns held out palms. All these things, of which I got a mere glimpse as, bewildered with novelties, we rapidly drove along, formed a magnificent Babylonian *ensemble.*

Continuing in the same direction, I soon saw the vast Palace of the Admiralty. From a square tower in the form of a temple and ornamented with small pillars, sprang that slender gilt spire with a vessel for a vane, which is seen from afar, and which had excited my curiosity when we were still in the Gulf of Finland. The rows of trees around the building had not yet lost their leaves, although the autumn was already advanced; it was the tenth of October. Farther on, in the centre of another square, rose from a brass

pedestal the Alexander column, a superb monolith of rose granite surmounted by an angel bearing a cross. I had but a bare glimpse of it, for the carriage swung round a corner and entered the Nevsky Prospect, which is to St. Petersburg what the Rue de Rivoli is to Paris, Regent Street to London, the Calle d'Alcala to Madrid, and the Via di Roma Street to Naples; that is, the chief artery of the city, the most frequented and the most animated part.

What most struck me was the immense number of carriages, — and yet it is difficult to surprise a Parisian in that respect, — and particularly the extreme speed of the horses. The drojkis are, as every one knows, a sort of small, low, very light phaeton, which can hold but two persons at most. They go like the wind, driven by coachmen that are as bold as they are skilful. They shaved my rospousky with the swiftness of a swallow, crossed and cut each other out, passed from the wooden pavement to the granite pavement without ever grazing, as far as I could see. Inextricable blocks were cleared as by magic, and every carriage dashed off at full speed, finding room for its wheels where a wheel-barrow could not have got through.

The Nevsky Prospect is at one and the same time the shopping-street and the show-street of St. Petersburg. Shops are rented as high as on the Boulevard des Italiens. It presents the most original mingling of shops, palaces, and churches. On the signs show in gold letters the handsome characters of the Russian alphabet, which has retained some of the Greek letters, the lapidary forms of which lend themselves well to inscriptions.

All this flashed before me like a dream, for the rospousky was going very fast, and before I knew it I was landed at the Hôtel de Russie, the manager of which soundly rated the guide who had installed my lordship in so wretched a vehicle.

The Hôtel de Russie, situated at the corner of the Place Michael, at the end of the Nevsky Prospect, is nearly as large as the Hôtel du Louvre in Paris. Its corridors are longer than many a street, and one can easily tire walking up and down them. The ground-floor is devoted to the great dining-halls, decorated with hothouse plants. In the first hall, on a sort of bar, caviare, herrings, sandwiches of white and of brown bread, cheese of various kinds, bottles of bitters, kummel, and cognac, are used in Russian fashion to

give clients an appetite. The *hors d'œuvres* here are eaten before the meal, and I had travelled too much to think this fashion strange. Every country has its own habits. In Sweden, for instance, they give you your soup at dessert.

At the entrance to this hall were the cloak-rooms, in which people put their overcoats, mufflers, shawls and galoshes. Yet it was not cold, and the thermometer in the open air showed 45 degrees Fahrenheit. These grave precautions in such a mild temperature astonished me, and I could not help looking to see whether the snow had already whitened the roofs. They were, however, coloured only by the faint rosy light of sunset. Yet double windows were put up everywhere, huge piles of wood filled up the court-yards, and every preparation was made to receive winter in real earnest. My room was also hermetically closed. Between the inner and outer sashes was placed sand, in which were stuck little bags of salt, intended to absorb the damp and to prevent the frosting of the panes. Brass registers like letter-boxes were ready to pour out waves of hot air. But the winter was late, and the double windows merely served to keep the room pleasantly warm. There was noth-

ing characteristic about the furniture, save one of those immense sofas which are to be met with everywhere in Russia, and which with their numerous cushions are far more comfortable than the beds, that are mostly very bad.

After dinner I went out without a guide, according to my custom, trusting to my bump of locality to find my way back to the hotel. A watchmaker's dial at one corner and a watch-tower at another served me for landmarks.

The first walk at haphazard through an unknown city which one has long dreamed of is one of the greatest enjoyments of a traveller, and more than compensates for the fatigue of the journey. Is it refining to say that night, with its shadows mingled with lights, its mysteriousness, and its fantastic enlarging of objects, greatly adds to this pleasure? The eye perceives and the imagination completes. Reality does not yet show in over-harsh lines, and the masses loom up large, as in a painting which the artist intends to finish later.

So I turned down the Nevsky Prospect towards the Admiralty, sometimes looking at the passers-by, sometimes at the brightly lighted shops, or into the basements, which reminded me of the Berlin cellars and

the Hamburg beer-tunnels. At every step I saw behind handsome windows artistic arrangements of fruit, — pine-apples, Portugal grapes, lemons, pomegranates, pears, apples, plums, and watermelons. The love of fruit is as wide-spread in Russia as the love of sweets in Germany. Fruit is very expensive, so that it is still more sought after. On the pavement moujiks offered for sale small green apples that looked sour, but yet were readily bought. They were to be found in every corner.

The next morning I went out early in order to see by daylight the picture which I had guessed at before in the faint gleam of twilight and in the darkness. As the Nevsky Prospect practically sums up St. Petersburg, I shall give a somewhat long and detailed description of it, to enable my reader to become at once familiar with the city. I must be forgiven apparently puerile and minute details, for it is these small matters, usually neglected as of no importance and too easily noted, that constitute the difference between one place and another, and apprise the tourist that he is no longer in the Rue Vivienne or in Piccadilly.

Starting from Admiralty Place, the Nevsky Prospect prolongs itself into the far distance until, after making

a slight elbow, it reaches the Alexander Nevsky Convent. The street is broad, like all the streets in St. Petersburg; the centre is paved with rather rough small blocks; the meeting of the two slopes of the paving forms a gutter; on either side a band of wooden pavement runs parallel to the stretch of small granite paving-stones. The pavements are laid with broad flagstones.

The spire of the Admiralty, which resembles the mast of a golden ship planted on the roof of a Greek temple, forms a most happy point of view at the end of the Prospect; the least sunbeam lights it up and delights the eye, whatever the distance at which one may be. Two other neighbouring streets also enjoy this advantage, and show, by a skilful combination of lines, the same gilded spire; but for the present we shall turn our backs upon the Admiralty, and proceed along the Nevsky Prospect to the Anitchkov Bridge; that is, we shall traverse its most animated and frequented portion. The houses here are high and large, and look like palaces or mansions; the oldest recall the old French style, somewhat Italianised, and present a rather majestic mingling of Mansart and Bernini. Corinthian pilasters, cornices, windows with pedi-

ments, brackets, round windows with volutes, doors adorned with masks, ground-floors with boss-work and bearing walls stand out from a background of rose-tinted cement. Others are in the fanciful Louis XV style, with rockery-work, foliage, draperies, torches; while the Greek taste of the Empire presents elsewhere its pillars and triangular fronts, picked out in white on a yellow background. The wholly modern dwellings are in the Anglo-German taste, and seem to be built after the model of the splendid hotels in watering-places, the pictures of which are so attractive to travellers. This *ensemble*, — the details of which should not be studied too closely, for the use of stone alone gives value to ornamentation, by preserving the direct touch of the artist, — this *ensemble* forms an admirable view, which singularly justifies the name Prospect, given to this street as well as to many others in St. Petersburg. Everything has been done for the eye, and the city, created all at once by a will that did not believe in obstacles, sprang complete from the marsh on which it is built, like a stage-setting at the sound of the carpenter's whistle.

If the Nevsky Prospect is beautiful, let me hasten to add that it turns its beauty to account; at once a fash-

ionable and business street, palaces and shops alternate along it. Nowhere, save perhaps in Berne, are sign-boards so luxurious; to such a degree indeed is this the case that the sign-board almost deserves to be reckoned a modern order of architecture, to be added to Vignola's five orders. Golden letters show in thick and thin strokes on azure backgrounds, on black or red panels, are cut out, are applied to the plate glass of the show-windows, are repeated at every door, turn to account the corners of the streets, run around arches, extend along cornices, make use of the projecting *padiezdas* (awnings), slide down the stairs of the basements, and by every means seek to attract the glance of the passer-by. But if one happens not to know Russian, the form of these characters may have no greater meaning than the design of an ornament or a piece of embroidery; side by side is given the translation into French or German. The traveller still fails to understand? In that case the good-natured sign-board forgives him for not knowing any one of these three tongues, and even supposes that he may be wholly ignorant; therefore it represents in lifelike fashion the articles sold in the shop which it adorns. Carved or painted golden bunches of grapes

denote the wine-merchant's; farther on, hams, sausages, ox-tongues, boxes of caviare indicate the provision-dealer's; boots, shoes, galoshes, artlessly represented, say to the feet of those who cannot read, "Enter here and you shall be shod." Gloves crossed speak a tongue intelligible to all. There are also women's cloaks and dresses, some surmounted by a bonnet or a hat, though the artist has not thought it necessary to add a human face. Pianos invite you to try their painted keyboards. All this amuses the idler, and is characteristic.

Numerous canals traverse the city, which is built on twelve islands, like a Northern Venice. Three of these canals cut the Nevsky Prospect without interrupting it, — the Moïka, the Iékaterininiesky, and the Fontanka. The Moïka is spanned by the Police Bridge, the slope of which parallels rather too exactly the arch of the bridge itself, and causes the fast-flying drojkis to slacken speed for a moment. The other two canals are spanned by the Kazan and Anitchkov Bridges. On crossing these before the ice has formed, the glance follows with pleasure the opening made between the houses by these waters enclosed within granite quays, and traversed by boats.

Lessing, the author of "Nathan der Weise," would have enjoyed the Nevsky Prospect, for there his views on religious tolerance are applied in the most liberal fashion: there is scarce a sect which has not its church or its temple on this broad street, in which it may worship with the utmost freedom. On the left in the direction in which I was going, there was the Dutch Church, Saint Peter's Lutheran Church, the Catholic Church of Saint Catherine, the Armenian Church, — to say nothing of the Finnish chapel, and the churches of other reformed sects and denominations in the adjacent streets. On the right, the Russian Cathedral of Our Lady of Kazan, another Greek church, and a chapel of the old rite known as Starovertzi or Raskolniki.

All these houses of God, except Our Lady of Kazan, which breaks the line and rounds out upon the vast square its elegant semicircular portico, modelled after the colonnade of St. Peter's at Rome, — mingle familiarly with the dwellings of men; their façades are separated from them only by being slightly set back. They present themselves without any mystery to the pious passer-by, and are recognisable by their particular style of architecture. Each church is

surrounded by extensive grounds, granted by the Czars, and which are now covered with rich buildings rented out by the Church authorities.

Continuing on our way we come to the Douma Tower, a sort of fire-watch-tower like the Seraskierat Tower at Constantinople; at the top is a signalling apparatus on which red or black balls indicate the street in which a fire has broken out. Close by rises the Gostiny Dvor, a great, square building with two stories of galleries, recalling somewhat the Palais-Royal, and which contains shops of all kinds, with luxurious show-windows. Next comes the Imperial Library, with round façade and Ionic columns; then the Anitchkov Palace, which gives its name to the neighbouring bridge, adorned with four bronze horses, held in by equerries, and rearing on granite pedestals.

That is a fair sketch of the Nevsky Prospect; but my reader may object that there is no one in my picture, any more than in the pictures drawn by Turkish draughtsmen. Pray be patient; I am just going to enliven my picture and people it with figures. A writer, less fortunate than a painter, is compelled to present objects one after another.

The crowd is greatest between one and three o'clock in the afternoon. Besides men going about their business and walking rapidly, there are the idlers, whose sole object is to see, to be seen, and to enjoy a little exercise; their coupés or drojkis wait for them at a place agreed upon, or even follow them along the street in case they should desire to get into their carriage.

First must be noted the officers of the Guards, in long overcoats, their rank indicated by a badge on the shoulder, their breasts generally covered with stars, and wearing helmets or caps. Next are the tchinovniks (Government officials), in long frock-coats pleated down the back and at the belt; instead of a hat they wear a dark-coloured cap with a cockade. Young men who are neither soldiers nor officials wear overcoats lined with fur, of a costliness that amazes strangers, and which would stagger our dandies. These overcoats, of very fine cloth, are lined with marten or musk, with beaver collars costing from one hundred to three hundred roubles, according to the quality and softness of the fur, the richness of the colour, and the number of white hairs projecting beyond the level of the fur. An overcoat costing one thousand roubles is not considered extravagant; there

are some which cost more. That is a form of Russian luxury unknown among us. In St. Petersburg one might vary the proverb "Tell me the company you keep, and I will tell you who you are" in this way: "Tell me what furs you wear, and I will tell you what you are worth." A man here is estimated by his overcoat.

But my reader may say to himself as he peruses this description: "What! furs already? At the beginning of October, in exceptionally mild weather, which Northerners ought to think spring-like?" Yes, the Russians are not what foolish people think; it is supposed that, hardened by their climate, they enjoy snow and ice as if they were Polar bears; nothing is farther from the truth. On the contrary, they are exceedingly susceptible to cold, and take, against the slightest fall of temperature, precautions which strangers neglect on their first trip, though they are likely to adopt them later, once they have suffered. When a man lightly dressed, with an olive complexion, full black beard and whiskers, goes by, he is at once recognised as an Italian, — a Southerner, whose blood has not yet cooled. "Put on your light overcoat and galoshes, and wrap your throat with a muffler," I was told. "But the

thermometer is at forty-two!" Never mind that; there is here, as in Madrid, a wind that would not blow out the flame of a candle, but that will kill a man. In Madrid I wore a cloak in hot weather, so there was no reason why I should not put on a winter overcoat in autumn at St. Petersburg: one should trust to the wisdom of nations. An overcoat lined with light fur is therefore a transition garment; with the first fall of snow the pelisse is put on, and never left off until the month of May.

Venetian ladies go about in gondolas only; ladies in St. Petersburg go out in carriages only, — scarcely do they alight to walk a few yards along the Prospect. Their bonnets and dresses are in the Parisian fashion. Blue seems to be the favourite colour; it becomes their fair complexion and golden hair. It is impossible to judge, on the street at least, whether they have fine figures or not; full pelisses of black satin or Scotch plaid cover them from the neck to the heels. Coquetry has to give way here to climatic conditions, and the prettiest feet are unhesitatingly shod with great shoes. Andalusians would rather die than do this, but in St. Petersburg the remark "I do not want to catch cold" is a standing argument. The pelisses are lined

with zibeline marten, Siberian blue fox, and other furs the extravagant price of which we Westerners do not even suspect. Luxuriousness in this respect is incredible, and if the rigour of the climate compels women to wear a shapeless sack, one may be quite sure that it will cost as much as the most splendid dress. After they have gone some fifty yards, the lovely, indolent ladies return into their coupés or their carriages, pay a few visits, and are driven home.

This of course applies to ladies in society, that is to say, the ladies of the nobility; the others, even though they may be rich, have more humble manners, though their beauty may be as great: rank here is the first consideration. Here are German ladies, the wives of merchants, easily known by their Teutonic type, their air of dreamy gentleness, their clean dresses of simpler stuffs: they wear talmas, basquines, or long-haired cloth cloaks. Here are Frenchwomen in loud dresses, with velvet coats and hats, which cover the whole top of the head, recalling Mabille and the Folies-Nouvelles on the pavement of the Nevsky Prospect.

The truth is that so far one might easily fancy one's self on the Rue Vivienne or on the Boulevard; but be patient, you shall presently see the Russian types.

Look at that man in a blue kaftan, buttoned on one side of the breast, like a Chinese gown, pleated symmetrically on the hips, and exquisitely clean: he is an artelchtchik or merchant's servant. A flat-crowned cap, with visor coming down on the forehead, completes his costume. He wears his hair and beard parted in the middle like Jesus Christ. He has an honest and intelligent face. He is intrusted with collections, calls, and commissions that require probity.

Just as my reader is commenting on the absence of picturesqueness, there passes a nurse wearing the old national costume. She wears a povoïnik, a sort of diadem-shaped toque of red or blue velvet, with golden embroidery. The povoïnik is either open or closed; worn open it means that the wearer is a girl; closed, that she is a woman. The povoïnik of the nurses has a crown, and the hair falls from below the toque in two long tresses, which hang down the back; when they were girls they wore but a single tress. Under the tunic-like gown of wadded damask, the waist up under the arms, and the skirt very short, is seen an underskirt of cheaper stuff; the tunic is red or blue, like the povoïnik, and bordered with a broad golden galloon. The costume, essentially Russian, is stylish

and aristocratic when worn by a handsome woman. The gala full-dress, worn at Court entertainments, is on this model, and, covered with gold, studded with diamonds, contributes not a little to the splendour of a feast.

In Spain it is also the proper thing to have nurses wearing the *pasiega* costume, and I used to admire the handsome peasant-women on the Prado or the Calle d'Alcala, with their black velvet jackets and gold-banded scarlet skirts. It seems as though civilisation, feeling the national characteristics vanishing, seeks to imprint the remembrance of them on the children, by bringing from the far countryside a woman in the old costume, to represent the motherland.

As I am talking of nurses, I suppose I may talk of children; the transition is a natural one. The Russian babies are very pretty, with their blue kaftans, and their flat hats like the *sombrero calañès*, decorated with a peacock's feather.

On the pavements are always numbers of dvorniks, or janitors, busily sweeping in summer, and cleaning away the ice and snow in winter. They are rarely in a lodge, even, if they have a lodge in our Parisian meaning of the word. They sit up all night, are

unacquainted with the "cordon," and open the door themselves at the first call, — for they actually concede, strange to say, that a janitor ought to open the door at three in the morning just as readily as at three in the afternoon. They sleep anywhere, and never undress. They wear a blue shirt over their rather full trousers and heavy boots, a costume which they exchange at the first touch of cold for a sheepskin coat, with the wool inside.

From time to time a boy, draped around the waist with an apron like a loin-cloth, fastened by a string, leaves an artisan's shop, and crosses the street rapidly, to enter a house or shop at some distance; it is an apprentice, sent on a message by his master.

The picture would not be complete if I did not introduce into it some dozens of moujiks in their tulupes, shining with filth and grease, — selling apples or cakes, carrying provisions in *karzines* (baskets made of fir-wood shavings), mending the wooden pavement, or stepping together in groups of four to six, carrying on their heads a piano, a table, or a sofa.

There are very few moujik women to be seen, either because they remain in the country upon their masters' estates or because they are busy at home with domestic

affairs. Such of them as are to be occasionally met with have nothing characteristic about them: on their heads they wear a handkerchief which is tied under their chin and frames in their face; a wadded overcoat of common stuff, of neutral colour and doubtful cleanliness, falls half way to their ankles, and below it show a chintz skirt, thick felt stockings, and wooden clogs. They are not very pretty, but have a sad, soft look. No flash of envy lights up their pale eyes at the sight of a beautiful well-dressed lady, and coquetry seems to be unknown to them. They accept their inferiority, — a thing no woman in France ever does, however lowly her condition may be.

Indeed, one is struck by the proportionately small number of women in the streets of St. Petersburg; as in the East, men alone seem to have the privilege of going out. It is the contrary in Germany, where the feminine population is always in the streets.

So far I have put my figures on the pavement only, yet the street itself does not present a less animated and lively spectacle, for along it flows an incessant stream of carriages, going at full speed, and it is no less perilous to cross the Prospect than to cross the Boulevard between Rue Drouot and Rue Richelieu. People

do not walk much in St. Petersburg, and take a drojki even to go a few steps. Carriages here are considered not as luxuries, but as necessaries; small dealers, poorly paid employees, economise in many ways in order to have a karéta, a drojki, or a sleigh. It is somewhat dishonourable to go on foot, — a carriageless Russian is like a horseless Arab; one doubts whether he is a nobleman, and he may be taken for a mechtchanine or serf.

The drojki is the national carriage *par excellence*. There is nothing like it in any country, and it therefore deserves a special description. There is one now close by the pavement, waiting for its owner, who is visiting in some house or another; it seems to be posing purposely for us. It is a fashionable drojki, belonging to a young nobleman fond of a stylish equipage. The drojki is a very small, low, four-wheeled, open carriage; the hind wheels are no larger than the front wheels of the victorias; the front wheels are the size of those of a wheel-barrow. Four round springs support the body, which is divided into two parts, one for the coachman, the other for the owner; the latter part is round, and in the elegant drojkis, called "sulkies," can seat but a single person; in others there are two

seats, but so narrow that one is forced to put one's arm around the other passenger, whether a lady or a gentleman. On either side two varnished-leather mud-guards curve over the wheels, and meeting on the side of the carriage, which has no door, form a step a few inches from the ground. Under the driver's seat is the king-bolt. There are no patent axle-boxes on the wheels, for a reason that I shall presently state when describing the manner in which the drojki is fitted. The colour of the carriage does not vary greatly : it is either dark-green, relieved with light-blue lines, or Russian green, with pale-green lines, but whatever may be the colour chosen, it is always dark. The seat is upholstered in morocco or dark cloth ; a Persian or moquette carpet is placed under the feet. The drojkis do not carry lights, and they fly along at night without having their two stars on their frontlets. It is the business of the pedestrian to look out for himself, and that of the coachman to call, "Look out!" Nothing can be prettier, daintier, or lighter than this fairy equipage, which might be carried off under one's arm : it looks as if it had been turned out by Queen Mab's carriage-builder.

Harnessed to this nut-shell, which would not prevent its jumping a fence, stamps impatiently and nervously

a splendid horse, which may have cost six thousand roubles, — a horse of the famous Orloff breed, with silvery gray coat, a high-stepper, long maned, and with a silvery tail that looks as if it were spangled with shining mica. It paws and throws its head up and down, digs, scratches the stones with its hoofs, and is held in with difficulty by a robust coachman. It stands nude between the shafts, and no complication of harness prevents one admiring its beauty: a few light leather cords, not more than a centimetre in length, fastened by small silver or gilt ornaments, play upon its back without troubling it, covering it, or concealing in any way the proportions of its form. The cheek-straps are covered with small metallic scales, and the heavy blinkers, black shutters that conceal the finest part of a horse, namely, its fire-dilated eye, are not used. Two silver chains are gracefully crossed over the forehead. The snaffle is covered with leather, to prevent the cold of the steel spoiling the delicacy of the handling, for a mere thread is sufficient to guide the noble animal. A collar, very light and supple, is the only portion of the harness by which the horse is fastened to the carriage, for Russian harness does not include traces. The shafts are fastened directly to the

collar by straps rolled and twisted on themselves several times, but without buckles, rings, or metal fastenings of any kind. At the point where the shafts and collar meet, the same straps fasten a yoke of flexible wood, that curves above the horse's withers like the handle of a basket, the ends of which are drawn together; this yoke, called *douga*, bent a little backwards, and to which the check-strap is fastened, serves to keep the collar and the shafts from chafing the horse.

The shafts are not fastened to the fore-body of the drojki, but to the axle of the fore-wheels, which projects beyond the hub, through a thin piece of wood fastened by a hook on the outside. For the sake of greater solidity, a trace placed outside is connected with the straps and collar. This mode of harnessing makes the fore-body turn easily, the traction acting upon the ends of the axle as on a lever. This is no doubt a very minute description, but vague descriptions do not convey accurate ideas, and perhaps the Parisian and London sportsman would not be sorry to know how a Saint Petersburg sportsman's drojki is made and harnessed.

There! I have not spoken of the coachman. The Russian coachman is characteristic, full of local colour;

he wears a low-crowned hat, swelling above, the brim of which, turned up on either side, is inclined on the forehead and on the back of the neck, and a long blue or green kaftan, fastened under the left arm by five silver hooks or buttons, pleated on the hips, and fastened round the waist by a Circassian belt woven with gold. The man's muscular neck shows above his cravat; over his breast flows his full beard, and with his arms extended, holding a rein in each hand, he has, I must own, a triumphant and proud mien. He is indeed the coachman for such an equipage. The stouter he is, the higher are his wages; if he has entered an establishment thin, he asks for an increase of wages as he grows stouter.

As people drive with both hands the use of the whip is unknown; the horses are urged or quieted down by the sound of the voice. Like the Spanish muleteers the Russians address compliments or insults to their animals, sometimes using charming and tender diminutives, sometimes horribly picturesque insults, which modern modesty forbids my repeating. If the animal slackens speed or stumbles, a touch of the reins on the quarters is sufficient to excite it or pull it up. Coachmen warn you to get out of the way by calling out:

"*Béréguiss! Béréguiss!*" If you do not obey quickly enough, they repeat forcibly: "Béréguiss! Béréguiss, —sta . . . eh!" The coachmen of great houses make a point of never raising their voices.

Now our young nobleman has got back into his carriage; the horse goes off at a lively trot, stepping so high that its knees touch its nostrils; it looks as if it were dancing, but this stylish gait in no wise diminishes its speed.

Sometimes another horse is harnessed to the drojki; it is called *pristiajka*, or off horse; it is held in by a single outer rein, and gallops while its companion trots; the difficulty lies in keeping up similar gaits at an even pace. This horse, which looks as if it were prancing along and accompanying its comrade for the fun of the thing, has a gay, free, graceful look, the equal of which is not to be seen anywhere else.

Public drojkis are exactly similar, save that their lines are not so elegant; they are not so highly finished, and the painting is not so good. They are driven by coachmen wearing a more or less clean blue kaftan; they carry a number stamped on a brass plate, hung from a leather cord and usually thrown behind the back, so that the passenger while driving along shall

have the number before him and not forget it. The harness is the same, and though the little Ukraine horse is not so highly bred, it nevertheless goes at a good speed. There is also the long drojki, which is older and more national; it is simply a bench covered with cloth, and placed on four wheels; one has either to sit astride on it or sidewise as on a lady's saddle. The drojkis wander about here and there, or stand at the corners of the streets or squares, in front of wooden troughs supported on open-work supports, that contain oats or hay for the horses. At any hour of the day or night, at any place in St. Petersburg, one need only call out, "*Izvochtchik!*" two or three times, and forthwith there dashes up a small carriage, which has come Heaven knows whence.

The coupés, berlins, and barouches that continually drive up and down the Prospect, are in no wise distinctive. Most of them seem to come from England or Vienna; they are drawn by superb horses, and always go at a great pace. The coachmen wear kaftans, and sometimes by their side is seated a sort of soldier, wearing a brass helmet topped by a ball instead of an aigrette like that of the regulars; these men are dressed in gray cloaks, the collars of which are trimmed with

red or blue bands, indicating the rank of their master — whether a general or a colonel. The right of sporting a footman in hunting livery is confined to the embassies. This carriage, drawn by four horses, with postilion in old-fashioned livery, holding in his hand a long, straight riding-whip, is the Metropolitan's carriage, and when it goes by everybody bows.

Amid the rush of the carriages are to be seen very primitive chariots; for the wildest rusticity rubs elbows with the highest civilisation, — a frequent contrast in Russia. Rospouskys, consisting of two joists placed on axles, and the wheels of which are fastened by pieces of wood, that press against the hubs and curve up to the sides of the rough vehicle, — shave the swiftly speeding, dazzling barouche. The mode of harnessing is the same as with the drojki, only a larger yoke, quaintly painted, takes the place of the light, gracefully curved douga; ropes replace the fine leather thongs, and a moujik wearing a tulupe or a round frock, squats down among the bundles and bales. As for the horse, whose coat has never been groomed, it shakes as it goes its tangled mane that hangs almost to the ground. These vehicles are used for moving purposes; planks are placed upon them to give more

room, and the furniture travels with its legs in the air, fastened down with cords. Farther on, a hay-cart seems to be going along of itself, dragged by a poor brute which it almost entirely covers up. A barrel full of water progresses slowly in the same fashion. A telega goes by at full speed, not caring whether its springless condition jolts the officials it carries. Whither is it bound? To a point five or six hundred versts away; farther perhaps, even to the uttermost limits of the Empire, to the Caucasus or Thibet. It is no matter, but one thing is certain, that the light cart, that is the best name for it, will always be driven at top speed; provided the two fore-wheels get there with the front seat, that will be sufficient.

Now look at this dray, which with its boarded bottom and sides looks like a great trough on wheels; there is dragging behind it a pole separating, like the partition of a loose box, the two horses which it tows and which do not need to be held in hand by attendants, — nothing could be more simple and convenient.

There are not to be seen in St. Petersburg any of those heavy drays drawn by five or six elephantine horses, lashed by a brutal driver; here, horses, which are more spirited than robust, are not expected to draw

heavy loads,—all weighty objects which can be divided, are distributed among several teams, instead of being heaped up on a single one as with us. These teams go together, and form caravans that recall in the centre of the city the travelling methods of the desert. Horsemen are rare, unless they happen to be mounted guardsmen or Cossack orderlies.

Every civilised city is bound to have omnibuses. A few travel in and about the Nevsky Prospect, bound to distant quarters; they are drawn by three horses, but people usually prefer drojkis, which do not cost much more, and which take you wherever you please; the long drojki costs fifteen kopecks a trip, the round drojki twenty. It is not dear, and a man must either be very poor or miserly to walk.

Twilight is coming on; passers-by are hastening to dinner, the carriages are scattering, and on the watch-tower rises the luminous ball which gives the signal for lighting the gas lamps. Let us go home.

TRAVELS IN RUSSIA

WINTER — THE NEVA

DURING the past few days the temperature has grown markedly colder; every night there has been a white frost, and a northeast wind has swept away the last red leaves of the trees on Admiralty Square. The winter, although late for this climate, has started from the Pole, and its approach is marked by the shivering of nature. Nervous people experience that curious uneasiness caused in delicate organizations by coming snow. The izvochtchiks, who have no nerves, it is true, but on the other hand possess an infallible meteorological instinct like animals, — look up at the sky of a uniform yellowish gray, and joyously make their sleighs ready. The snow, however, has not come, and people are exchanging critical remarks about the temperature, of a very different description from the meteorological commonplaces of the Philistines of other countries. In St. Petersburg people complain that the weather is not cold enough, and when they look at the thermometer they are apt to say: "What!

only twenty-four to twenty-six degrees of cold? There is no doubt that the climate is changing." The old people will tell you of the lovely winters when they enjoyed a cold of ten to twenty below zero, beginning with the month of October, and lasting until the month of May.

One morning, however, as I raised my blind, I saw through the double windows, moist with the night air, a roof dazzlingly white, that stood out against the pale-blue sky, in which the rising sun was gilding a few rosy clouds and wisps of yellow smoke. The architectural lines of the palace opposite my house were picked out with silver lines like those of drawings on tinted paper which are brought out by touches of white, and over the ground was spread, like a lining of cotton, a thick layer of virgin snow, yet unmarked save by the starry feet of pigeons, as numerous in St. Petersburg as in Constantinople or Venice. A flock of these birds, spotting the immaculately white background with its blue-gray tints, was hopping about, flapping its wings, and apparently awaiting, more impatiently than usual, the seeds thrown them every morning, with Brahmin-like charity, by the provision-dealer in the basement; for although the snow looks like a table-cloth, the birds

do not find a meal on it. The pigeons were hungry; so great was their joy when the dealer at last opened the door; the winged flock swooped eagerly at him, and he disappeared for a moment in a cloud of feathers. A few handfuls of grain thrown at a distance partially restored his liberty, and he smiled, as he stood on his threshold, at seeing his little friends eating with joyous avidity, and sending the snow flying right and left. Of course a few uninvited sparrows, like shameless parasites, profited by this good cheer, and did not allow the crumbs of the feast to fall to the ground. After all, people must live.

The city was awaking. Moujiks were going to market, with their baskets of fir shavings on their heads, plunging their big boots into the yet untrodden snow, and making tracks like those of an elephant. A few women, with handkerchiefs tied under their chins, and wrapped up in quilted overcoats like counterpanes, crossed the street with a lighter step, embroidering with silvery mica the bottoms of their skirts. Gentlemen, wearing long coats, their collars turned up above their ears, walked along briskly, on their way to their offices. And suddenly appeared the first sleigh, driven by Winter in person, under the figure of an izvochtchik, who wore

a square, red velvet cap trimmed with fur, a blue kaftan lined with sheepskin, and over his knees an old bear-skin robe. While waiting for a customer he was lolling on the front seat of his sleigh, driving, over his own seat, with big mittens on his hands, his little Kazan horse, whose long mane almost swept the snow. Never since my arrival in St. Petersburg had I had so clear a feeling that I was in Russia : it was like a sudden revelation, and I immediately understood many things which till then had remained obscure.

As soon as I saw the snow I dressed as fast as I could ; at the sight of the sleigh I put on my overcoat and my galoshes, and a moment later I was in the street uttering the customary cry: "Izvochtchik ! Izvochtchik ! " The sleigh drove up to the curb, the izvochtchik straddled his seat, and I inserted myself into the carriage, the bottom of which was filled with hay, — carefully crossing the skirts of my pelisse one over the other, and pulling the fur robe well over myself. The construction of the sleigh is very simple: it consists of two runners or skates of polished iron, the forward part of which is curved upward like a Chinese shoe ; on these two runners a light iron armature supports the driver's seat and the box in which the passenger

takes his place; the box is usually painted mahogany colour. The dash-board, which curves outwards like a swan's breast, gives gracefulness to the sleigh, and protects the izvochtchik from the pieces of snow which fly past the rapid turn-out like silvery foam. The shafts are fastened to the collar, as is the case with the drojki, and draw from the runners. The whole thing is very light and goes like the wind, especially when the snow has been hardened by the frost, and the track is beaten down.

We are off for the Anitchkov Bridge, at the very end of the Nevsky Prospect; I had thought of going there simply because it was a long drive, for at this early hour of the morning I did not care to inspect the four bronze horses that decorate it. Besides, I was very glad to see the Prospect snow-powdered and in its full winter dress. It is amazing how much it is improved by it. An endless silver band unrolled as far as the eye could reach, between the double lines of palaces, mansions, and churches, every building itself brought out by white touches, produces a really wonderful effect. The rose, yellow, buff, mouse-gray colours of the houses, which are apt to appear somewhat strange under ordinary conditions, have a very harmonious

tone when thus relieved by dazzling lines and sparkling spangles. The Cathedral of Our Lady of Kazan, which we passed, was metamorphosed, greatly to its advantage; on its Italian cupola there now rested a Russian snow-cap; the cornices and the Corinthian capitals were outlined in pure white; on the terrace of its semicircular colonnade there was a balustrade of massive silver, like that which adorns the *Ikonostas;* the steps leading to the porch were covered with a carpet of ermine, fine, soft, and splendid enough for a Czarina to walk upon.

The statues of Barclay de Tolly and Kutusov seemed to feel glad, as they stood on their pedestals, that the sculptor, Orlovski, knowing what the climate was, had not dressed them in Roman fashion, but had on the contrary provided them with warm bronze mantles. Unfortunately, the artist had not given them hats, and the snow had powdered their heads with its cold powder *à la maréchale.*

Near Our Lady of Kazan the Iékatérininiesky Canal crosses the Prospect under a bridge. It was frozen all over, and the snow was drifted at the corners of the quay and the steps of the stairs. A single night had sufficed to freeze up everything. The ice-floes which the Neva had been carrying down for some days past,

had stopped and formed a transparent mould around the hulls of the boats laid up in winter-quarters.

Before the doors of the houses dvorniks, armed with broad shovels, were cleaning the pavement and heaping up the snow on the street. Sleighs came from all directions, and strange to say, in one night the drojkis, so numerous the day before, had wholly disappeared, — not a single vehicle of that kind was to be met with in the streets: it seemed as if Russia had in one night returned to the most primitive civilisation and had not yet invented wheels. Rospouskys, telegas, every sort of carriage was now on runners. The moujiks drew their baskets upon small sledges; their low-crowned, vase-like hats had vanished, and had been replaced by velvet caps.

When the track is well beaten down, and the frost has packed the snow, there is an immense saving in power obtained by the use of sleighs: a horse can draw, without difficulty, and with twice the speed, three times the weight it could draw under ordinary conditions. In Russia, snow is for six months of the year a universal railway, the white lines of which extend in every direction, and enable one to go wherever one pleases. The silvery road has the great advantage

of costing nothing at all per verst or kilometre, a most economical item, which the most skilful engineers will never manage; this may be the reason why there are only two or three railways across the immense territory of Russia.

I returned home very much pleased with my drive. After having breakfasted, and smoked a cigar, — a delightful sensation in St. Petersburg, where one is not allowed to smoke in the street under penalty of being fined one rouble, — I walked along the Neva to enjoy the change of scenery. The great river, which I had seen a few days before spreading out its broad waters, rippling with perpetual fluctuations, shimmering in ever-changing rays of light, traversed by the incessant coming and going of ships, boats, steamers, and other craft, and rolling towards the Gulf of Finland, though itself as vast as a gulf, — had completely changed its appearance: the immobility of death had succeeded the liveliest animation, the snow lay thick over the floes, now joined together, and between the granite quays the white valley, from which arose here and there the black points and masts above the half-buried vessels, was prolonged as far as the eye could see. Poles and branches of fir pointed the places cut in the ice for the purpose

of drawing water, and indicated the road which could be safely followed from one bank to the other; for already foot passengers were crossing, and the plank slopes were being laid for the sleighs and carriages, though they were still barred to traffic by wooden horses, the ice not being thick enough yet.

In order to have a better general view, I went to the Annunciation Bridge, more generally known as the Nicolaievsky Môst, which I mentioned when describing my arrival in St. Petersburg. This time I had leisure to examine carefully the lovely chapel erected in honour of St. Nicholas the Thaumaturgist, at the point of junction of the two drawbridges. It is a charming little building, in Russo-Byzantine style, which is so appropriate to the Orthodox-Greek ritual, and which I should like to see more generally adopted in Russia. It is of blue granite, flanked at each corner with a pillar, with composite capital; the pillar is circled at the centre by a bracelet, and striated with flutings that are not straight but broken at the top and at the bottom; a double base supports the pillar; the arcade is cut in facets; three bays are cut out of three of the sides of the building, the back wall of which is resplendent with a mosaic in precious stones, represent-

ing the holy patron of the chapel, draped in a dalmatic, a golden nimbus on his head, an open book in his hand, and surrounded by celestial figures in adoration. Richly wrought iron-work balconies close the two side arcades. The arch of the façade, reached by a staircase, gives access to the chapel. The cornice, covered with inscriptions in Slavonic characters, punctuated with stars, is topped by a series of heart-shaped ornaments, placed point up, which alternate with dog's-tooth ornaments. The roof, of pyramidion shape, with ridge line mouldings, is covered with golden scales; on its point is placed one of those swelling Muscovite belfries, which I cannot compare to anything better than tulip bulbs covered with gold, and ending in a Greek cross, the foot of which springs from the crescent that rests upon the ball. I am very fond of those gilded roofs, especially when the snow covers them with its silvery filings and gives them an air of old silver-gilt with half the gilding worn off; the tones then are incredibly delicate and wondrous, and the effects produced are absolutely unknown elsewhere.

A lamp burns night and day before the ikon. When izvochtchiks pass near the chapel they take their reins in one hand, and with the other raise their cap and

make the sign of the cross. Moujiks prostrate themselves on the snow. Soldiers and officers repeat a prayer with an air of ecstasy, motionless, bare-headed, — a meritorious devotion indeed when the thermometer marks from five to ten above zero. Women climb the steps and kiss the feet of the ikon, after many genuflexions. Nor, as might be supposed, do they belong only to the lower classes: the people of the upper classes do the same; no one crosses the bridge without some sign of respect — a bow at the very least — to the saint which protects it. And the kopecks fall in quantities in the two alms-boxes placed on either side the chapel.

But let us return to the Neva. On the right, if one looks towards the city one sees, somewhat back of the Angliskaya Nabérejnaia (the English Quay), the five-pointed steeples of the Guards' Church, the gilding slightly glazed with white; farther on, the dome of St. Isaac's, like the diamond-studded mitre of one of the Magi kings, the brilliant spire of the Admiralty, and the corner of the Winter Palace. On the left, still looking from seaward, the sky-line does not break the horizon with so many golden dentelations; there are fewer churches on this side, and they are farther back

within the Vassily Ostrov, as this quarter of the city is called. Still, the palaces and mansions that border the quay present monumental lines, which the snow brings out most happily. On the hither side of the Exchange Bridge, rises the Academy of Fine Arts, a great palace in the classical taste, containing a round court within its square mass. From the palace the river is reached by a colossal staircase adorned with two great human-headed Egyptian sphinxes, surprised at bearing upon their rose granite quarters housings of snow that make them shiver. The Roumiantzov Obelisk rises in the centre of the square.

If, crossing by the Exchange Bridge, one returns to the other bank, and passing by the Winter Palace and the Hermitage, one goes as far as the Marble Palace, a little way before reaching the Troïtsky Bridge, and then looks back, there is a new view well worth gazing upon. The river divides into two arms which form the Great and the Lesser Neva, and surround the island, the up-stream point of which is decorated with grandiose architectural effect.

At each corner of the esplanade which ends the island on this side, rises a sort of lighthouse or rather a rostral column of rose granite, with bronze prows

and anchors, surmounted by brazen tripods or lights; the whole placed upon a pedestal against which lean seated statues. Between these two very effective columns shows the Exchange, which, as with us, is a distant imitation of the Parthenon, a parallelogram surrounded by pillars; only they are Doric instead of Corinthian, and the main portion of the building rises above the attic of the surrounding colonnade, presenting a triangular gable like a Greek pediment, in which is cut a broad, arched window, half filled up by a group of sculpture placed upon the corners of the portico. On the right and left the University and the Custom-House are placed symmetrically; these buildings are of regular and simple architecture. The two light-houses, with their gigantic and monumental silhouettes, very effectively relieve the somewhat cold, classical lines of the buildings. In the arm of the Lesser Neva are massed, for wintering, the ships and boats, the masts of which, stripped of their rigging, cut the background with slender lines. Now to this brief sketch on pearl-gray paper, add a few touches of brilliant white, and you will have a pretty good view for your album.

To-day I shall not go farther; it is anything but warm on the quays and bridges, where blows a wind

that comes straight from the Pole. Every one walks rapidly. The two lions that stand at the landing-place of the Imperial palace seem to be frost-bitten, and to find it difficult to hold the ball placed under their paw.

The next day private sleighs and open carriages turned the Angliskaya Nabérejnaia and the Nevsky Prospect into a sort of Longchamps. It seems strange, in a city where five below zero is not an uncommon temperature, that people should use closed carriages so little; it is only as a last resort that Russians use karétas, and yet they are very sensitive to cold; but the fur coat is a defence against the cold, — once they have it on they laugh at a temperature at which mercury freezes. They do not generally put on more than one sleeve, and hold the coat carefully closed by inserting the hand in a small pocket on the inside front. It is quite an art to wear a pelisse properly, and it is not acquired at once; the Russian imperceptibly gives it play, crosses it, doubles it, draws it around his body like a child's swaddling-clothes or a mummy's bandages. The furs preserve for several hours the temperature of the anteroom in which they have been hung, and completely keep off the outer air. With the pelisse on, you are as warm when outside as when

in the house, and if giving up the tempting elegance of a hat, you put on a wadded cap or beaver-fur cap, you can pull up your collar, the fur of which is then inside; the back of your neck, your head, and your ears are protected, — your nose alone, sticking out between the two furry walls, is exposed to the rigour of the weather; but if it begins to turn white, people are kind enough to warn you of it, and by rubbing it with a handful of snow you soon restore its natural red colour. These accidents happen only in exceptionally hard winters. Old dandies, rigid followers of London and Paris fashions, refusing to wear caps, have made especially for them hats with no brim behind, and a mere visor in front; for it is impossible to keep one's collar turned down: the cold north wind would soon make the uncovered neck feel its icy teeth, as disagreeable as the contact of steel to the neck of the victim.

The most delicate women are not afraid to drive about in carriages, and to breathe for an hour that icy but healthy and bracing air, that refreshes the lungs oppressed by the hothouse temperature of the dwellings. All that can be seen of them is their faces, made rosy by the cold; the rest of their person is one mass of pelisses and furs, in which it would be difficult to make

out a human shape. Over their laps they spread great robes of white or black bearskin trimmed with scarlet; the carriage is thus made to resemble a boat filled with furs, from which emerge a few smiling faces.

Having confounded the Dutch and Russian sleighs, I had imagined something very different from the latter. It is in Holland that are seen upon the frozen canals sleighs in fantastic shapes of swans, dragons, or sea-shells, fluted, grooved, gilded and painted by Hondekoeter or de Vost, the panels of which have been carefully preserved. They are drawn by horses, adorned with tufts, plumes, and bells, but more generally they are pushed by a skater. The Russian sleigh is no plaything, no mere matter of luxury and amusement, used but for a few weeks; it is, on the contrary, a vehicle in daily use and of the highest utility. Nothing has been changed in the necessary form, and the private sleigh is exactly like the izvochtchik's, so far as the main lines go; only, the runners are of brighter steel, and have a more graceful curve. The body of the sleigh is of mahogany or cane-work; the seats are upholstered in morocco; the dash-board is of varnished leather. A fur muff for the feet takes the place of hay; a costly robe that of the moth-eaten robe; the

details are better looked after and finer; that is the sole difference. Luxury exhibits itself in the dress of the coachmen, the beauty of the horses, and the speed of the equipage. As with the drojki, a second or off horse is often harnessed to the sleigh.

But the finest thing in this way is the troïka, a peculiarly Russian vehicle, full of local colour, and exceedingly picturesque. It is a large sleigh holding four people seated opposite each other, besides the coachman, and drawn by three horses. The centre horse, placed between the shafts, has a collar, and curved douga above the withers; the two others are harnessed to the sleigh by an outer trace only, and a loose strap fastens them to the collar of the shaft horse; four reins are sufficient to drive the three animals, for the two outer horses are driven each with a single outside rein. It is a beautiful thing to see a troïka fly along the Nevsky Prospect or Admiralty Square at the hour for the promenade. The shaft horse trots, stepping straight ahead; the two other horses gallop, spreading out like a fan; one of them must seem fiery, spirited, untameable, must throw up its head, pretend to shy and to kick, — that is the furious one; the other must shake its mane, bringing

its head to its breast, curvet, prance, touch its knees with its nose, rear prettily, spring to right or left according as its high spirits and its caprices impel it, — that is the coquettish one. These three noble steeds, with their cheek-straps, metal chains, their harness as light as ribbons, on which sparkle here and there, like spangles, delicate gold ornaments, — recall those equipages of antiquity that draw upon triumphal arches bronze cars to which they are not fastened. They seem to play and gambol in front of the troïka, moved merely by their own desire. The middle horse alone seems somewhat serious, like a quiet friend between two lively companions. Of course it is not easy to maintain this apparent disorder, when the speed is great, and when each animal has its own gait : — sometimes the furious one plays its part in real earnest, and the coquettish one rolls in the snow, so that it takes a consummately skilful coachman to drive a troïka. It is exciting sport, and I am surprised that no gentleman rider in London or Paris has thought of copying it; it is true that snow does not last long enough in England and in France.

As the sleighing remained good, after a few days coupés, berlins, and landaus appeared on runners; these carriages have a curious look after the wheels

are taken off. The sleigh itself is infinitely more graceful and characteristic.

When I saw the pelisses, the sleighs, the troïkas, and carriages, on runners, and the thermometer going down every moment one or two degrees more, I supposed that winter had fairly set in, but the wise old heads, accustomed to the climate, nodded sceptically, and said, "No, it is not winter yet." And indeed it was not winter, the real winter, the Russian and arctic winter, as I found out a little later.

TRAVELS IN RUSSIA

WINTER

WINTER this year has broken loose from Russian traditions, and has proved as capricious as a Parisian winter: one day the polar winds freeze its nose and turn its cheeks a waxen colour; the next day the southwest wind melts its icy mantle, that drops away in the form of rain. Sparkling snow is followed by dirty snow; the track, creaking under the runners of the sleigh like marble dust, turns into a filthy mess, worse than the macadam on the boulevards; or else, in the course of a single night, the hairlike lines of spirits fall ten or twelve degrees in the thermometer; a fresh white coat covers the roofs, and the drojkis disappear. When the temperature falls to between five and ten below, winter becomes characteristic and poetical, and is as rich in effects as the most gorgeous summer; but up to this time it has lacked painters and poets.

For a few days past we have had genuine Russian cold, and I purpose to note some of its aspects, for,

when it reaches that point, cold becomes visible, and one can see it clearly, without feeling it, through the double windows of a warm room. The sky becomes clear and of a blue utterly unlike the Southern blue: it is a steely, icy blue, with a rare and delicate tone that no painter, not even Aïvasovsky, has yet reproduced. The brilliant light gives out no heat, and the icy sun colours the cheeks of a few rosy clouds; the diamond-like snow sparkles; it resembles Parian marble, and its whiteness increases when the frost hardens it. The trees, covered with frost crystals, look like immense quicksilver ramifications or the metallic flowers in a fairy garden.

Put on your pelisse, turn up the collar, pull your fur cap down to your eyes, and hail the first izvochtchik that passes; he will hasten to you and draw up his sleigh by the pavement; however young he may be, it is certain his beard will be quite white,—his breath condensing in icicles around his face, purple with cold, has given him a patriarchal beard; his stiff hair strikes against his cheek-bones like frozen serpents, and the robe he spreads over your knees is strewn with millions of tiny white pearls.

You are off: the sharp, penetrating, icy, but healthy wind strikes you in the face; the horse, heated by its

own speed, breathes forth jets of smoke, like a dragon of fable, and from its perspiring sides rises a mist that follows it. As you drive along you see the horses of other izvochtchiks before their mangers; the perspiration has frozen on their bodies, they are frosted and as it were caught in a glassy crust of ice. When they start again the thin coating breaks, falls off, and melts, and is renewed as soon as they stop. These changes would kill an English horse in a week, but in no wise impair the health of these small steeds, which are thoroughly hardened to cold. In spite of the rigour of the season, it is costly horses only that are provided with rugs; instead of the caparisons and blankets with coats of arms at the corners, used to wrap up blood horses in France and England, here a Persian or Smyrna carpet of brilliant colours is thrown upon the smoking quarters of thoroughbreds.

The windows of the karétas that fly along, placed on runners, are covered with an opaque layer of frost, forming quicksilver blinds, drawn by winter; they prevent your being seen, but also prevent your seeing out. If Love did not shiver in such temperature, it would find the karétas of St. Petersburg as mysteriously useful as Venetian gondolas. The carriages drive across the

Neva; the ice, two or three feet thick, in spite of a few passing thaws which have merely melted the snow, will not move until spring, at the time of the great shove. It is thick enough to support heavy wains, and even artillery. Small fir trees mark the road to be followed and the places to be avoided. At certain spots the ice has been cut through to allow the water, which still flows under the crystal floor, to be drawn up. The water, the temperature of which is higher than that of the outer air, smokes out of these openings like a boiling caldron; but this is merely relative, and it would not be wise to trust to its tepidity.

It is interesting when one passes along the Angliskaya Nabérejnaia, or when one walks on the Neva, to watch the fish drawn from the fishermen's stores, for sale in the city: when they are scooped out of the box and thrown quivering upon the deck of the vessel, they squirm two or three times, but soon stop, stiffened, and as it were imprisoned in a transparent casing: the water which wetted them has suddenly frozen around them.

During the great cold, things freeze with surprising rapidity: if you put a bottle of champagne between your two windows, it will be iced in a few moments more thoroughly than in any ice-pail.

Yet the thermometer has fallen to three or four below zero only, and it is not the glorious cold, the great cold which usually comes about Epiphany. The Russians are complaining of the mildness of the winter, and say that the climate is changing. Yet the chilly Parisian cannot help feeling an arctic and polar impression when, on leaving the Opera, he sees in the beautiful cold moonlight, on the great square white with snow, a line of private carriages and coachmen powdered with frost crystals, the horses fringed with silver, the pale lights quivering through the frosted lamps; and it is with the fear of being frozen on the road that he gets into his sleigh; but his pelisse is impregnated with heat, and maintains a pleasant atmosphere around him. If he leaves the Malaïa Morskaïa or the Nevsky Prospect in the direction that compels him to pass St. Isaac's, let him not forget to cast a glance at the church: pure white lines mark the great divisions of the building; and on the dome, showing faint in the darkness, there shines but a single spot on the most convex point, exactly opposite the moon, which seems to be looking at itself within that golden mirror. That luminous point is so intensely brilliant that it might be mistaken for a lighted lamp; the whole brilliancy of the dazzling dome is

concentrated there. It is absolutely magical, and nothing can be finer than that great temple of gold, bronze, and granite, placed upon a spotless ermine carpet, in the blue effulgence of the winter's moon.

Is it for the purpose of building an Ice Palace, as during the famous winter of 1740, that these long lines of sleighs are transporting huge blocks of water frozen into the shape of dressed stone, transparent as diamonds, and fitted to form the diaphanous walls of a temple dedicated to the mysterious Genius of the Pole? Not at all, — it is merely the ice-houses that are being filled; the needs of the next summer cause to be cut on the Neva, at the most favourable season, those huge glass-like blocks with sapphire reflections, of which each sleigh carries a single one. The drivers sit down on these blocks or lean on them as on cushions, and when the line of sleighs comes to a standstill, the horses bite with thoroughly Northern gormandism, the block of ice in front of them.

Notwithstanding all this cold, if you are invited to go to the Islands, accept without fear of losing your nose or your ears, — if you are weak enough to care for these pieces of cartilage. Have you not furs, which will preserve you thoroughly?

The troïka, or sleigh with the five seats and three horses, is at the door — go down quickly. Her feet in a bear-skin muff, wrapped up to the chin in a satin pelisse lined with zibeline marten, pressing to her bosom a wadded muff, her veil drawn down, and all covered with innumerable bright spots, she is only waiting for you before starting and fastening down the fur robe to the four studs on the sleigh; you will never feel the cold — those two lovely eyes would warm up the iciest temperature.

In summer the Islands are to St. Petersburg what the Bois de Boulogne, Auteuil, and the Folies-Saint-James are to Paris, but in winter they do not quite merit the name of islands; the frost solidifies the canals, the snow covers them, and the islands are joined to the main land. During the cold weather there is but one element, — ice.

The Neva is crossed, and the last Prospects of the Vassily Ostrov are left behind. The appearance of the buildings changes: the houses, less high, are separated by gardens with wooden fences, the boards placed lengthwise as in Holland; everywhere wood takes the place of stone, or rather of brick; the streets change into roads, and you are driving over a sheet of immacu-

late snow, absolutely level. It is a canal. On the edge of the road small posts, intended to prevent carriages from losing their way in this universal whiteness, look at a distance like kobolds or gnomes wearing tall, white felt caps, and close-fitting brown frocks. A few culverts, the beams of which show faintly under the snow drifted by the wind, alone indicate that one has crossed streams completely frozen and covered over. Soon rises a great fir wood, on the edge of which are built a few *tratkirs* (restaurants) and tea-houses; for people often go on picnics to the Islands at night in a temperature fit to make the mercury curl up within its bulb at the foot of the thermometer.

Lovely indeed, between the black curtains of fir trees, are the long white drives, on which the sleigh-tracks, scarcely perceptible, look like scratches made by a diamond upon ground glass. The wind has shaken from the branches the snow that fell a few days ago. Only here and there are a few spots which shine against the dark verdure like high lights put on by a clever painter. The trunks of the fir trees rise like shafts of pillars, and justify the title "Nature's cathedrals," which the Romanticists have given to forests.

When snow is one or two feet deep, walking becomes impossible, so on that long drive we meet only three or four male or female moujiks, wrapped up in their tulupes, and sinking with their heavy leather or felt boots in the thick white powder. A similar number of dogs, black, or at least nearly so through the contrast of tones, run around in circles like Faust's poodle, or accost each other. I notice the detail, which is no doubt puerile, but which marks that dogs are not numerous in St. Petersburg, since one takes notice of them.

This portion of the Islands is called Krestovsky, and contains a lovely village of chalets or small summer homes, inhabited during the fine season by a colony of families, mostly German. The Russians excel in wooden buildings, and cut out pine at least as skilfully as do the Tyrolese or the Swiss; they make of it embroidery, lace, fleurons, and all sorts of ornaments, worked out with the axe or the saw. These Krestovsky houses, built in the Helvetico-Muscovite style, must make charming summer residences. A great balcony, or rather a lower terrace, which forms a sort of open room, runs along the whole façade on the first floor; it is there that the inhabitants sit in the long

days of June and July, amid flowers and shrubs; pianos, tables, and sofas are brought out, so that the owners may enjoy the delight of living in the open air after being shut up in hothouses for eight months. With the very first fine weather, after the breaking up of the ice on the Neva, a general moving takes place; long caravans of carts, carrying furniture, proceed from St. Petersburg to the villas on the islands. As soon as the days shorten, and the evenings turn cold, every one returns to town, and the cottages are closed until the following year, though they remain just as picturesque under the snow, which transforms their wooden lattice-work into silver filigree.

On continuing one soon reaches a wide clearing, in which rise what are called Russian mountains (switch-backs) in France, and ice hills in Russia. There was a perfect mania for switchbacks in Paris in the early days of the Restoration; they were to be found at Belleville and other public gardens, but the difference in climate necessitated a change in construction. Wheeled chariots ran in grooves, on a sharp slope, and carried along by the force of impulsion ascended to an esplanade lower than the starting-point. Accidents were frequent, for at times the cars ran off the track;

this was why the dangerous amusement was given up. The ice mounds of St. Petersburg are composed of a light lodge with a platform, reached by a wooden stair; the chute, formed of planks, with a balustrade, is supported by posts, and falls in a curve, sharp at first, then gentler, on which is poured repeatedly water that freezes and forms a slide as polished as a mirror. The corresponding lodge has a separate track, which prevents any dangerous collisions. Three or four people go down together on a sleigh, guided by a man who sits behind; or else one goes down alone upon a small sleigh, steered by the hand, the foot, or the end of a stick. Bolder people fly down on their stomachs, or in some other apparently hazardous position, which is not really perilous. The Russians are very skilful in this eminently national sport, which they practise from childhood. It affords them the pleasure of extreme rapidity in great cold, a thoroughly Northern feeling which the foreigner, coming from warmer regions, finds it difficult at first to understand, but which he soon shares.

Very often on leaving a theatre or evening party, when the snow lies like crushed marble, and the moon becomes clear and icy cold, or on moonless nights

when the stars shine with frosty brilliancy, — a party of young people, instead of returning to their well-lighted, comfortable, and warm homes, start, well-wrapped up in their furs, to go and sup at the Islands; they get into a troïka, and the swift equipage, with its three horses spread out like the branches of a fan, goes off with tinkling bells, making the snow fly. The sleeping innkeeper is awakened, the lamps are lighted, the samovar is set boiling, the champagne is iced, dishes of caviare, ham, shreds of herring, chicken-pies, and cakes are placed on the table. They eat, drink of many wines, laugh, talk, smoke, and by way of dessert slide down the ice hills, lighted by moujiks holding torches. They return to town about two or three in the morning, enjoying, as they speed along in the sharp, clean, healthy air of night, the delights of cold; for cold has a delight, a cool intoxication, a dizziness of whiteness, which I, the chilliest of all men, am beginning to appreciate like a Northerner.

If frost-bite has not made this icy description of a Russian winter fall from my reader's hands, and he is bold enough to face again in my company the rigour of the weather, let him come with me, after drinking a glass of good hot tea, to take a turn upon the Neva,

and pay a visit to the camp of the Samoyedes, who have settled down in the very centre of the river, as the only place in St. Petersburg cool enough for them. These polar beings are like white bears; three to four degrees below zero strike them as a springlike temperature, in which they gasp with heat. Their migrations are not regular, and are directed by unknown reasons or caprices. It is years since they had been here, and it is a piece of good luck that they should have arrived during my stay in the City of the Czars.

We will go down to the Neva by Admiralty Square, down the slope, tramped down and slippery, after casting a glance at Falconnet's Peter the Great, which the cold has provided with a white wig, and whose horse must surely be calked to enable it to keep its equilibrium upon the block of Finland granite which serves it as a pedestal. A curious crowd, grouped round the hut of the Samoyedes, forms a black circle on the whiteness of the snow-covered river. We slip in between a moujik in his tulupe, and a soldier in a gray overcoat, and over a woman's shoulder glance into the tent of skins fastened by pegs driven into the ice, and resembling a big paper bag placed point up. A low opening, which can be entered only by crawling on all fours,

enables one to get a glimpse, in the darkness, of bundles of furs, which may possibly be men or women — it is impossible to tell which. Outside, a few skins are hung on cords, snow-shoes are thrown on the ice, and a Samoyede standing by a sleigh, appears to lend himself complacently to the ethnographic investigations of the crowd; he is dressed in a hooded sack, the fur inside; a place for the face is cut out of the hood, and makes it resemble those knitted caps called *passe-montagnes*, or a helmet without a visor; great mittens covering up the sleeves, so as to allow no passage for the air, and thick boots of white felt, fastened by straps, complete this inelegant costume, which, however, is hermetically closed against the cold, and which for the matter of that is rather characteristic. The colour is that of the leather itself, tanned and softened by primitive processes. The face framed in by the hood, sunburned, reddened by the air, shows prominent cheek-bones, a flat nose, a wide mouth, steel-gray eyes, with blond eyelashes, but not ugly, and marked by a sad, intelligent, and sweet expression.

These Samoyedes live here by charging a few kopecks for a drive on the Neva in their sleighs drawn by two reindeer. These sleighs, which are exceedingly light,

have only one small seat, covered with a piece of fur, on which sits the traveller. The Samoyede, standing on one of the wooden runners, drives by means of a long switch with which he touches the reindeer, to increase the pace or to change the direction. Each team is composed of three reindeer, harnessed in a line, or four harnessed four-in-hand. It is curious and strange to see these dainty, frail-looking animals, with their slender legs and stag's-antlers, running so docilely, and drawing burdens. The reindeer go very fast, or rather seem to go very fast, for their movements are extremely lively and rapid; but they are small, and I fancy that a trotter of the Orloff breed would easily distance them, especially if the race was long. These light sleighs describing great curves on the Neva, swinging around, returning to their starting-point after having scarcely marked the surface of the river, — are most graceful indeed. A connoisseur said that the reindeer were not at their best, because it was too warm for them — about forty-five; and in fact one of the poor animals, which had been unharnessed, seemed to be suffocating, and snow was being heaped upon it to revive it.

The sleighs and reindeer filled my imagination with

a fantastic nostalgia of their frozen country. Although I have spent my life in seeking sunshine, I felt myself seized with a curious love of cold: the North was casting its magic spell upon me, and if important work had not kept me in St. Petersburg, I should have gone off with the Samoyedes. What a delight it would be to fly at full speed back towards the Pole, with its corona of aurora borealis, — first through pine forests laden down with snow, then through half buried birch woods, then over an immaculately white wilderness, over the sparkling snow, — a strange land, the silvery aspect of which might easily lead you to believe that you are travelling in the moon, — in the sharp, cutting, icy-cold air, in which corruption is unknown, even in death. I should like to have lived for a few days under the tent, glistening with frost, half buried in the snow, which the reindeer scrape with their feet to uncover the short, scanty moss. Fortunately the Samoyedes went off one fine morning, and on going to the Neva to see them again I found only the gray circle that marked the place of their hut; and with them disappeared my haunting fancy.

Since I am talking of the Neva let me note the singular aspect imparted to it by the blocks of ice cut

from the thick coat that covers it, and which are cast here and there like great pieces of stone, until they are carried away. It makes the river look like crystal or diamond workings; the transparent blocks assume strange, prismatic tints, and all the colours of the solar spectrum, according as the light strikes them. In certain places, where they are heaped up, one might think a fairy palace had fallen in ruins, especially at night when the sun sets in the green, cold sky, traversed on the horizon by bands of carmine. The effects amaze the eye, and yet a painter dare not reproduce them lest he should be accused of improbability or falsehood. Imagine a long snow valley formed by the river bed, with rosy lights and blue shadows, sprinkled with enormous diamonds sparkling like tapers, and ending in a crimson light by way of contrast; in the foreground a boat caught in the ice, a sleigh, or a pedestrian, slowly crossing from one quay to the other.

On turning towards the fortress, when night has fallen, two parallel lines of stars are seen lighting up the quays and river: they are the lights of the lamps planted in the ice on the site of the Troïtsky bridge of boats, which is taken away in winter, for the Neva, as

soon as it freezes, becomes a second Nevsky Prospect and the principal artery of the city. For us inhabitants of temperate regions, where in the most rigorous winters the rivers scarcely carry a few ice-floes, it is difficult not to feel some apprehension when driving across the great stream, the deep waters of which flow silently under the crystal flooring, that might crack open and close over one like a trap; soon, however, the quiet look of the Russians reassures one, and besides, it would take enormous weights to break down a layer of ice two or three feet thick, and the snow which covers it makes it look like a plain. Nothing distinguishes the river from the mainland save here and there, along the quays, which look like walls, a few boats in winter quarters, caught by the cold.

The Neva is a power in St. Petersburg; it is honoured and its waters are blessed with great pomp; this ceremony, which is called the Baptism of the Neva, occurs on the sixth of January (Russian style). I witnessed it from one of the windows of the Winter Palace, to which I had been graciously invited. Although the weather that day was very mild for the season of the year, which is usually that of the severest cold, it would have been difficult for me, as I was not yet quite ac-

climated, to remain for an hour or two bare-headed on that frozen quay, down which a shivering wind is always blowing. The great halls of the palace were filled with an aristocratic crowd: high dignitaries, ministers, the diplomatic body, generals embroidered all over with gold and covered with orders, came and went between lines of soldiers in full uniform, waiting for the ceremony to begin. Divine service was first celebrated in the palace chapel. Concealed within a gallery I followed with respectful interest the ritual of a worship new to me and full of the mysterious majesty of the Orient. From time to time, at prescribed moments, a venerable old man with long beard and hair, wearing a mitre like a mage, and a dalmatic stiff with silver and gold embroidery, supported by two acolytes, issued from the sanctuary, the doors of which opened, and recited the sacred formulæ in a senile but distinct voice. While he chanted his lines I could perceive in the sanctuary, amid the scintillations of the gilding and the tapers, the Emperor and the Imperial family; then the doors closed, and the service continued behind the dazzling veil of the Ikonostas. The singers, the chapel choristers, in great, flame-coloured velvet coats, trimmed with gold, accompanied and supported, with

the marvellous precision of Russian choirs, hymns in which must be contained more than one old theme of the lost music of the Greeks.

After mass the procession filed through the halls of the palace to proceed to the baptism, or rather the blessing, of the Neva. The Emperor, the Grand Dukes in uniform, the clergy in gold and silver copes and beautiful ecclesiastical robes of Byzantine cut, the multitude of generals, the great officers, traversing the compact mass of troops drawn up in the rooms, formed a spectacle as magnificent as it was imposing.

On the Neva itself, opposite the Winter Palace and close to the quay, connected with the palace by a carpeted platform, had been constructed a pavilion, or rather a chapel, with light pillars supporting a cupola of trellis-work, painted green, from which hung a representation of the Holy Ghost surrounded with rays. In the centre of the platform, under a dome, was the mouth of a well, surrounded with a balustrade, and communicating with the waters of the Neva, the icy covering of which had been cut at this spot. A line of soldiers, pretty well apart, kept the ground free on the river for quite a distance around the chapel; they remained bareheaded, their helmets by their sides, their feet in the

snow, so absolutely motionless that they might have been mistaken for guide-posts.

Under the windows of the palace itself, pawed and stamped, held in by their riders, the horses of the Circassians, Lesghins, Tcherkesses, and Cossacks, who formed the Emperor's escort. It gives one a curious sensation to see in a highly civilised place which is not a hippodrome or an opera, warriors resembling those of the Middle Ages, with helmets and coats of mail, armed with bows and arrows, or else dressed in Oriental fashion, having Persian carpets for saddles, for swords curved Damascus blades covered with verses of the Koran, and all of them ready to figure in the cavalcade of an emir or a caliph.

Martial and proud faces, of a wild purity of type, slender, lithe, muscular bodies of elegant port, show under these costumes so characteristic in cut, so happy in colour, and so well fitted to set off human beauty. It is really a curious thing that so-called barbaric people alone know how to dress; civilised races have, I think, lost the feeling for costume.

The procession issued from the palace, and from my window, through the double sashes, I saw the Emperor, the Grand Dukes, and the priests enter the

pavilion, which was soon so full that it was difficult to follow the gestures of the officiating clergy, as they bent over the orifice of the well. The guns on the other side of the river from the Exchange Quay, fired, one after the other, at the supreme moment. A great ball of bluish smoke, lighted by a flash, burst between the snowy carpet of the river and the grayish white sky; then the report made the window-panes tremble. The reports followed each other with perfect regularity. Cannon-firing is at once terribly solemn and joyous, like everything that is strong; its voice, that roars in battle, mingles equally well with feasts; it adds to them an element unknown to the ancients, who had neither bells nor artillery. Noise alone can speak in the midst of great multitudes, and make itself heard in vast spaces.

The ceremony was over, the troops filed past, and the throng of sight-seers withdrew peacefully without disorder, as is the habit of the Russian crowds, which are the most orderly of all.

RACES OF THE NEVA

THERE are to be races on the Neva to-day. Let me not neglect this opportunity of becoming acquainted with a Northern sport which has its own elegance, its own refinement, its own curious side, and which excites as lively passions as other sports do in England or in France.

The Nevsky Prospect and the streets leading to the great square on which rises the Alexander Column, a gigantic monolith of rose granite which surpasses Egyptian enormities, — present a spectacle of extraordinary animation, analogous to that in the Avenue des Champs-Élysées, when a steeple-chase at Marche attracts all the fashionable turn-outs. Troïkas dash by, with tinkling bells, drawn by their three horses, harnessed in fan shape, and each keeping up a different gait. The sleighs slide along on their steel runners, drawn by splendid steppers, held in with difficulty by coachmen wearing square velvet caps, and blue or green kaftans. Other two-horse, four-seated sleighs, berlins, barouches

taken off their wheels and placed on runners turned up at the ends, are driving in the same direction, the whole forming a host of carriages becoming constantly more crowded. An old-fashioned Russian sleigh, with its leather dashboard stretched out like a stunsail, and its little wild-maned horse, galloping by the side of a trotter, slips in and out of the inextricable labyrinth, twisting, speeding, and covering its neighbours with white dust.

Such a concourse of carriages in Paris would produce a great rumour, a prodigious noise, but in St. Petersburg the picture is noisy to the eye alone, if I may so express it: the snow, which interposes its soft carpet between the pavement and the vehicles, destroys sound; on the roads, which have been padded by winter, the steel of the runners makes scarcely as much noise as a diamond cutting a pane of glass. The moujiks' small whips do not crack; the masters, enveloped in their furs, do not speak, for if they did their words would soon be frozen like those which Panurge met near the Pole; and the crowd moves along with wordless activity, in the midst of a silent whirlwind. Although utterly unlike, it is somewhat the same effect as Venice produces.

Pedestrians are rare, for no one walks in Russia, except moujiks, whose felt boots enable them to walk safely on the pavements cleared of snow, but often glazed with ice, especially dangerous when one wears the indispensable galoshes.

Between the Admiralty and the Winter Palace, lies the wooden platform that leads down the quay to the river. At this place the several lines of sleighs and carriages are compelled to slow down, and even to stop altogether until it is their turn to descend.

Let me profit by this stoppage to examine the people with whom chance has placed us in contact. The men wear pelisses, with military caps or beaver caps: hats are infrequent, partly from the fact that it is not a warm covering, and because the brim prevents the collar of the pelisse being turned up, the lower portion of the head being thus left exposed to the icy blast. But the women are dressed less heavily; they do not appear to feel the cold nearly as much as the men. A black satin pelisse lined with zibeline marten or blue Siberian fox, and a muff of the same fur, are all that they add to their street dress, which is in every respect like that of the most elegant women of Paris. Their white necks, which the cold does not succeed in reddening, rise free

and bare out of the fur capes, and their heads are protected only by coquettish French bonnets, the crown of which leaves the hair partly exposed, while the back portion scarcely covers the back of the neck. I think with terror of the colds, the neuralgias, and the rheumatisms which these unprotected beauties run the risk of for the sake of being in the fashion, or exhibiting handsome hair in a country and in a temperature where it is sometimes perilous to return a bow. Animated by the fire of coquetry, they do not appear to feel the cold in the least.

Russia, with its immense extent of territory, comprises many different races, and the types of feminine beauty vary greatly ; yet as characteristic traits may be mentioned a remarkable whiteness of skin, gray-blue eyes, golden or brown hair, and a certain stoutness due to lack of exercise and the seclusion consequent on a winter lasting from seven to eight months. One would take these Russian beauties for odalisques which the Genius of the North keeps shut up in a hothouse. They have a cold-cream and snow complexion, with camellia tints, like the beauties of the seraglio, who constantly keep veiled and whose skin has never been touched by the sun. On the whiteness of their faces

their delicate features show like the features of the face in the moon, and these faint lines form physiognomies of hyperborean sweetness and Arctic grace.

But as if to give the lie to my description, here in a sleigh drawn up near my troïka shines a purely Southern beauty, with eyebrows of velvety black, aquiline nose, long oval face, charming complexion, lips red as pomegranates, a pure Caucasian type, perhaps but yesterday a Mahometan. Here and there eyes somewhat wrinkled and rising towards the temple at the outer angle recall the fact that in one direction Russia borders on China. Dainty Finnish ladies, with white and rosy complexions, present a Northern variety of type that contrasts with beautiful Odessa Greeks, easily known by their straight noses and their great black eyes, like those of Byzantine Madonnas. All this forms a charming *ensemble*, and these pretty heads rise like winter flowers out of a mass of furs, which are themselves covered over with a white or black bear-skin-robe, thrown over the sleighs and barouches.

The Neva is reached by a broad, sloping platform between the bronze lions on the quay, the pedestals of which indicate the extremities of the landing-place when the stream, freed from ice, is traversed by

numerous vessels. The sky was not, that day, of the bright azure noticed when the cold falls below zero: a vast pall of very soft, very delicate, pearly gray cloud, evidently holding snow, hung over the city and seemed to rest on the steeples and spires as upon golden pillars. This neutral white tint brought out the full value of the buildings, painted in light tints, relieved by silver lines. On the other side of the river, which looked like a valley half filled by avalanches, were seen the rostral columns of rose granite, that stand near the classical Exchange; on the point of the island which divides the Neva into two branches, the boldly gilded lines of the Fortress steeple rose in the air, made more brilliant by the gray tone of the sky.

The race course stretched across the river, with its grand-stands of wooden boards, and the track marked out by ropes fastened to posts planted in the ice, and by improvised hedges of pine branches. The number of spectators in carriages was enormous; privileged persons occupied the stands, — if it be a privilege to remain motionless in the cold in an open gallery. Around the race course, sleighs, troïkas, barouches, telegas, and other more or less primitive vehicles were drawn up two and three deep; for there seems to be no

restriction to this popular pleasure, — the river bed is free to everybody. The men and women, in order to see better, climbed to the coachmen's boxes and the back-seats. By the barriers stood the moujiks in sheepskin tulupes and felt boots, soldiers in long overcoats, and such people as had been unable to find better places. This multitude, swarming black upon the ice floor of the Neva, made me feel somewhat uneasy, though no one else seemed to remember that a deep river, about as wide as the Thames at London Bridge, was flowing under an ice crust at least two or three feet thick, while at any one point thousands of spectators and a considerable number of horses, to say nothing of equipages of all kinds, were massed together. But the Russian winter proved true, and did not play the trick of opening trap-doors to swallow up the multitude.

Outside the race course the coachmen were warming up the horses that had not yet competed, or else walked, to cool them down gradually under their Persian blankets, the handsome animals that had already raced.

The course is in the shape of a long ellipse. The sleighs do not start abreast: they are placed at handi-

cap intervals, according to the greater or less speed of the trotters. Two sleighs were placed opposite the grand-stand, two others at the extremities of the ellipse, awaiting the starting signal. Occasionally a man on horseback gallops alongside a trotter to excite it, and induce it to bring out its full speed through rivalry. A sleigh horse must not break its trot, but sometimes the gait is so fast that a galloping horse finds it difficult to keep up, though once well started its companion leaves it to itself. Many coachmen, sure of the staying powers of their animals, disdain to have recourse to this method and drive unaccompanied. Any trotter which breaks and goes more than six strides at a gallop, is disqualified.

It is a splendid sight to see these superb animals which have often cost incredible sums flying over the smooth ice, that, cleared of snow, shows like a strip of dark glass. Their breath issues in long jets of vapour from their red nostrils; their flanks are bathed in mist, and their tails seem to be powdered with diamond-dust: the calks of their shoes bite into the smooth, slippery surface, and they devour space with the same proud security as if they were trotting over the best-beaten drive in the park. The drivers, throwing them-

selves well back, hold the reins one in each hand, for horses as powerful as these, drawing an insignificant weight, and having to be kept from galloping, need to be held in rather than urged on. The animals also find in the tension a support which allows them to bring out their best speed. Prodigious indeed are the strides of these steppers, which seem to be biting their own knees.

As far as I could see there was no particular condition of age or weight imposed upon the competitors; all that is asked is a certain speed within a given time, measured by a chronometer; at least, this is what seemed to me to be the case. Often troïkas compete with sleighs, drawn by one or two horses; every one selects the vehicle or equipage which he considers most suitable; sometimes even a spectator who has come up in his sleigh takes a fancy to try his luck and enters the competition.

At the races which I am describing, a rather picturesque incident occurred: a moujik who had come from Vladimir, it was said, bringing to the city a load of wood or frozen meat, was watching the races on his rustic troïka, in the midst of the crowd. He wore a tulupe shining with grease, an old, worn fur cap, and limp, white felt boots; a discoloured, unkempt, curly

beard covered his chin. His team was composed of three horses, wild-maned, furry as bears, disgustingly dirty, icicles hanging under their bellies, carrying their heads low and chewing the snow heaped up on the river. A douga as high as an ogee, painted with stripes and zigzags of startling colours, was the most stylish part of the equipage, and no doubt had been cut out with an axe by the moujik himself. This wild and primitive turn-out formed the strangest contrast with the richly appointed sleighs, the splendid troïkas, and the elegant equipages, the horses of which stamped and pawed around the race course. More than one ironical glance was cast upon the humble vehicle. The truth is that amid all that wealth it produced the effect of a stain of cart-grease upon an ermine cloak.

The little horses, however, with their hair sticking with frozen sweat, cast through the stiff hair of their manes side glances at the thorough-breds which seem to move away from them disdainfully, for even animals despise poverty. There was a flash of fire in their eyes, and they stamped on the ice with their dainty hoofs that ended their slender, muscular legs, with fetlocks like eagles' feathers. The moujik standing on his seat was watching the races without appearing surprised at the

performances of the trotters; sometimes indeed a smile flitted under the bristles of his mustache, his gray eye sparkled with slyness and he seemed to say to himself, "We could do just as well." Then suddenly making up his mind he entered the course and tried his luck. The three little cub-like horses proudly shook their heads as if they understood that they had to maintain the reputation of the poor horses of the steppes, and without being urged started at such a pace that the other competitors began to be alarmed. Their little slender legs went like the wind, and they won over all the thorough-breds, whether English, Barb, or Orloff, by one minute and a few seconds. The moujik had not rated his horses too high. The prize was awarded him; it was a magnificent piece of silver plate, made by Vaillant, the fashionable silversmith of St. Petersburg. The victory excited the highest enthusiasm among the usually silent and calm people, and as the winner left the race course amateurs crowded round him and tried to buy his horses; he was offered as much as three thousand roubles apiece, an enormous price both for the animals and the man. I am bound to say, to the moujik's honour, that he absolutely refused to part with them. Wrapping up his piece of plate in some old

stuff, he climbed back on his troïka and returned to Vladimir the same way he had come, refusing at any price to part with the dear animals which had made of him for a moment the lion of St. Petersburg.

The races were finished and the carriages left the river bed for the various quarters of the city. The ascent of the wooden platforms that connect the Neva and the quays would furnish a painter of equine scenes, Svertzkov, for instance, with a characteristic and interesting picture. As they ascended the steep slope, the noble animals arched their necks, clutched at the slippery boards with their hoofs, and pressed hard on their muscular legs; it was a confusion full of picturesque effects, and that might have been dangerous but for the skill of the Russian coachmen. The sleighs ascended four or five abreast, in regular lines, and more than once I felt at the back of my neck the warm breath of an impatient trotter that would willingly have passed over my head had he not been held in by main force. More than once a flake of foam from a silver bit fell upon the bonnet of some frightened woman, and made her cry out. The carriages looked like an army of cars storming the granite quays of the Neva, which were not unlike the parapets of a fortress; but in spite of the tumult there was

no accident, — the absence of wheels makes it more difficult for the carriages to interlock, — and the equipages scattered in every direction at a speed that would alarm Parisian prudence.

It is a great pleasure, when one has remained two or three hours in the open air, exposed to a wind that has passed over the Polar snows, to return home, throw off one's pelisse and galoshes, wipe from one's mustache the melting icicles, and light a cigar — for smoking is forbidden in the streets of St. Petersburg; the warm atmosphere of the stove caresses the benumbed body, and restores suppleness to the limbs. A glass of very hot tea (in Russia tea is not drunk in cups) makes one quite comfortable, as the English say; the circulation suspended by the cold is re-established, and one enjoys that peculiar house-charm, which Southerners, living altogether in the open air, are unacquainted with.

But the day is already drawing to a close, for night comes on quickly in St. Petersburg, and by three o'clock lamps have to be lighted; the chimneys smoke on the roofs of the houses, emitting culinary vapours; everywhere the ranges are blazing, for dinner is earlier in the City of the Czars than in Paris: six o'clock is the latest hour, and that only for people who have trav-

elled and acquired French or English habits. It so happens that I am invited to dinner, — I must dress; over my evening clothes I put on my pelisse, and again plunge my feet into the heavy fur galoshes.

Night has fallen; the temperature also; a genuine Arctic wind drifts the snow over the pavements like smoke. The snow skreaks under the runners; in the misty sky shine the great pale stars, and through the darkness glitters on the gilded dome of St. Isaac's a luminous spangle like a sanctuary lamp that never goes out.

I pull the collar of my pelisse up to my eyes; I draw over my knees the bear-skin robe in the sleigh, and without feeling the difference of thirty degrees between the temperature of my home and that of the street, I am soon brought, thanks to the regulation *na prava*, *na leva* (right, left,) to the house where I am expected. Even at the foot of the stairs the hothouse atmosphere seizes upon me, and liquefies the icicles on my beard. In the antechamber a servant, an old soldier on half-pay, who still wears a military overcoat, strips off my furs, which he hooks up among those of the other guests, every one of whom has already arrived, for punctuality is a Russian quality: it is not in Russia that Louis XIV could have said, "I almost had to wait."

RUSSIAN INTERIORS

RUSSIAN antechambers have an aspect of their own. The pelisses suspended on the racks, with their flabby sleeves and straight folds, faintly suggest human bodies hung up; the galoshes placed below simulate the feet, and the effect of the furs in the doubtful light of the little lamp hanging from the ceiling is quite fantastic. Hoffman would lodge queer phantoms of archivists or Aulic counsellors in their mysterious folds; we Frenchmen who are reduced to Perrault's "Tales," see in them Blue Beard's seven wives in the black room. Suspended thus near the stove, the furs imbibe heat, which they preserve outside for an hour or two. Servants are marvellously clever at knowing the different coats; even with a number of guests, when the antechamber resembles a fur store, they never make a mistake, and hand to each person his own garment.

A comfortable Russian home combines all the refinements of French and English civilisation. At the

first glance one might fancy one's self in the West End or the Faubourg Saint-Honoré, but soon innumerable curious details mark the local characteristics. First, the Byzantine Madonna with the Child — the brown faces and hands showing through the spaces cut out in the silver or silver-gilt plate, which represents the draperies — glimmers by the light of a lamp kept constantly burning, and gives you to understand you are neither in Paris nor in London, but in orthodox Russia, in holy Russia. Occasionally a picture of the Saviour takes the place of that of the Virgin. Saints, usually the namesakes of the master or mistress of the house, are also to be seen, encrusted with goldsmith work, and wearing golden halos.

Then the climate compels certain precautions. Everywhere there are double windows, and the space left free between the two sashes is covered with a layer of fine sand intended to absorb the moisture, thus preventing the frost from obscuring the panes with its silvery bloom. Little bags of salt are stuck in it, and at times the sand is concealed under a layer of moss. The double sashes are the cause that in Russia windows have neither shutters, outer blinds, nor jalousies; they can neither be opened nor closed, for the outer

sashes are put on for the winter, and carefully caulked. A single sliding pane serves to renew the air, — an unpleasant and even dangerous operation on account of the great difference between the temperature outside and inside of the house. Thick curtains of rich stuffs further check the effect which the cold might have on the glass, which is much more permeable than is believed.

The rooms are larger and higher ceiled than in Paris. Our architects ,who are so ingenious in designing hives for human bees, would put a whole apartment and even two stories in a single St. Petersburg drawing room. As all the doors are hermetically closed, and the entrance door opens into a heated hall, the temperature is always kept up to sixty at least, which enables ladies to wear muslin dresses, and to go about in gowns with low necks and short sleeves. The brass registers send out uninterruptedly, by night as well as by day, their burning breath; and great stoves of monumental proportions, in handsome white or painted china, rising up to the ceiling spread a steady warmth where registers cannot be installed. Open hearths are not frequent: they are used, where they do exist, in spring and autumn only; in winter they

would carry off the warmth and cool the room, so they are closed and the hearth is filled with flowers. Flowers are a genuine Russian luxury: the houses are full of them, — you find them at the door and all the way up the stairs; ivies climb upon the balustrade; on the landing-places jardinieres are placed opposite seats; in the window recesses great banana-trees, with broad, silky leaves, Taliput palms, magnolias, and tree camellias mingle their bloom with the gilded volutes of the cornices. Orchids flutter in the air around dishes of crystal, porcelain, or curiously wrought terra cotta. From jasper or Bohemian glass vases placed in the centre of the tables or on the corners of sideboards spring sheaves of exotic flowers; they live there as in a hothouse, and indeed every Russian house is a hothouse. Without, you are at the pole; within, you could fancy yourself in the tropics.

It seems to me that this profusion of verdure is due to the need of resting the eye from the implacable whiteness of winter; the desire to see something which is not white must be a sort of nostalgia in a country where snow covers the earth for more than six months of the year. One has not even the satisfaction of looking at the roofs painted green, for they

change their white covering only when spring comes. If the houses were not transformed into gardens it might be thought that green had forever disappeared from nature.

As for the furniture, it is like our own, but larger and ampler, to accord with the greater size of the rooms. But what is thoroughly Russian is this frail nook of costly wood, cut out like the blades of a fan, — a sort of confessional for intimate talks — managed in one corner of the drawing-room, festooned with the rarest climbing-plants, and provided within with divans on which the mistress of the house, avoiding the crowd of guests while still with them, can receive three or four distinguished guests. Sometimes the nook is made of coloured glass with figures drawn with hydrofluoric acid, and set in panels of gilt copper. One occasionally sees also among the stools, arm-chairs, easy-chairs, lounges, *tête-à-tête*, a huge white bear stuffed and upholstered in the shape of a sofa, offering to visitors a truly Arctic seat; sometimes little black bear cubs serve as footstools. These things recall, amid the elegance of modern life, the ice floes of the Polar Sea, the vast snow-covered steppes, and the deep forests of fir trees, — the true Russia, which one is apt to forget in St. Petersburg.

On the other hand the bedrooms are not generally as luxurious and richly furnished as in France. Behind a screen or one of those traceried partitions of which I was speaking just now, is placed a little bedstead like a camp bed or a divan. The Russians are of Eastern origin and even the upper classes do not care for comfortable beds; they sleep where they happen to be, almost anywhere, like the Turks; often in their pelisses, on the broad green leather sofas which are to be met with everywhere. The thought of making the bed-chamber a sort of sanctuary does not occur to them; the old habits of tent life seem to have followed them even in civilised life, with all the refinements and all the corruption of which they are quite familiar.

Rich hangings cover the walls, and if the master of the house prides himself on being an amateur you may be sure that against the red Indian damask and brocatelle with dark gold designs, will stand out, lighted by strong reflectors and framed in the richest frames, paintings by Horace Vernet, Gudin, Calame, Koekkoek, sometimes by Leys, Madou, or Tenkate, or, if he desires to show his patriotism, by Brulov and Aïvasovsky, these being the most fashionable

painters. Our own modern school has not yet reached St. Petersburg; though I have come across two or three Meissoniers and about as many Troyons. The Russians think that our painters do not finish their pictures sufficiently.

The house I have just described is not a palace, but the home of well-to-do people. St. Petersburg is full of mansions and vast palaces, into some of which I shall introduce my reader.

Now that I have sketched the setting, it is time to go to dinner. Before sitting down to table the guests draw near a table on which are placed caviare, pickled fillets of herring, anchovies, cheese, olives, slices of sausage and of Hamburg smoked beef, and other hors-d'œuvre, which are eaten with rolls to create an appetite; this luncheon is taken standing, and is washed down with vermouth, Madeira, Dantzig brandy, cognac, and cummin, a sort of anisette which recalls the raki of Constantinople and the Archipelago. Imprudent or shy travellers who do not know how to resist when they are politely pressed, taste everything, forgetting that this is but the prologue of the play, and they sit down satisfied to the real dinner.

In the houses of all well-bred people dinner is served in the French fashion, yet the national taste betrays itself in a few characteristic details. So along with white bread is served a slice of very dark rye bread, which the Russian guests eat with evident pleasure. They also appear to prize greatly a sort of cucumber pickled in salt called *ogourtzis*, which at first did not strike me as particularly pleasant. When about half-way through the dinner, after the best wines of Bordeaux and champagne have been served, — and these are to be found in Russia only, — porter and ale are drunk, and especially *kwass*, a sort of local beer made of fermented crusts of black bread; one has to get accustomed to the taste of this drink, which does not strike strangers as worthy of the splendid elegance of Bohemian glass or chased silver in which this brown, foaming liquor is served. Nevertheless, after a stay of a few months, one acquires a taste for ogourtzis, kwass, and *chtchi*, the national Russian soup.

Chtchi is a sort of hodge-podge made of lamb's breast, fennel, onions, carrots, cabbage, barley, and prunes. This heterogeneous combination of ingredients has a peculiar savour which one quickly learns

to like, especially when much travelling has made a man a cosmopolite in matters culinary and has prepared his digestion for every kind of shock. Another soup widely used is a soup with balls, a consommé in which is thrown, when it is boiling, a paste mixed with eggs and spices; the heat shapes it into small round or oval balls, something like poached eggs in Parisian consommé. Little pastry balls are served with chtchi.

Every one who has read "Monte Cristo," remembers the meal in which the former prisoner of the Château d'If, realising the marvels of fairy-land with his golden wand, has a Volga sturgeon served up,—the sterlet, or sturgeon, being a gastronomical phenomenon unknown on the most refined tables outside of Russia. The sterlet deserves its reputation: it is an exquisite fish, with delicate white meat, somewhat rich perhaps, with a flavour something between that of a lamprey and a smelt. It grows to a very large size, but the medium-sized fish are best. Though I do not disdain good eating, I am neither Grimod de la Reynière, nor Cussy, nor Brillat-Savarin; so I regret that I cannot speak of the sterlet enthusiastically enough, for it is a dish worthy of the most consummate

gourmets. To one who prizes good eating, the Volga sterlet is worth a trip to Russia.

Grouse are frequently served at Russian tables; their flesh perfumed by the juniper berries on which they feed, gives out an odour of turpentine which startles one at first. The great woodcock is also served, while fabulous bear's-hams occasionally take the place of the classical York hams; and elk is substituted for ordinary roast beef. These are dishes not to be met with on any Occidental menu. Every nation, even when invaded by the uniformity of civilisation, preserves its peculiar tastes, and certain native dishes, the savour of which strangers appreciate but rarely. So the cold soup in which pieces of ice float amid pieces of fish in a broth at once perfumed, vinegary and sweet, startles exotic palates like an Andalusian *gaspacho*; this soup, however, is served in summer only; it is said to be very refreshing, and Russians are passionately fond of it.

Vegetables are mostly grown in hothouses, so their maturity is not marked by seasons, and early vegetables cease to be early or are always so. New green peas are eaten at St. Petersburg every month of the year. Asparagus does not know what winter is: it is large,

tender, watery, and pure white; it is never seen with that green tip which it has with us, and may be eaten indifferently from either end.

In England salmon cutlets are served; in Russia chicken cutlets. They came into fashion when Emperor Nicholas tasted them at a little inn near Torjek, and thought them good; the recipe had been given to the hostess by an unfortunate Frenchman who had no other means of paying his bill, and who thus made the woman's fortune. I approve the Emperor's taste; stuffed cutlets are indeed a dainty dish. I must also mention cutlets *à la Preobrajenski*, which ought to figure on the menus of the best restaurants.

I have noticed only the peculiarities and differences, for in great establishments the cookery is entirely French and done by French people: France furnishes the world with cooks.

Fresh oysters are considered a great delicacy in St. Petersburg, as they are brought from a very great distance; the heat of summer spoils them, the cold of winter freezes them. They cost sometimes as much as a rouble apiece, yet these costly bivalves are seldom good. There is a story told of a moujik who had become very rich, who received his liberty, — for

which he had in vain offered fifty or a hundred thousand roubles, — in exchange for a barrel of fresh oysters given to his master at a time when they were not to be had. I do not guarantee the truth of the story, but even if it is made up it proves at least how rare oysters are in St. Petersburg at certain seasons.

For precisely the same reason there is always a dish of fruit at dessert, — oranges, pineapples, grapes, pears, apples, grouped in elegant pyramids. The grapes are usually brought from Portugal, but sometimes their pale amber grains have ripened in the hothouses of the dwelling half buried under the snow. In January, I ate in St. Petersburg strawberries that were trying to look red on a green leaf in a miniature pot. Fruit is one of the great manias of Northern peoples: they import it at great cost, or force the rebellious nature of their climate to produce at least an outward seeming of fruits, but these lack taste and perfume; a stove, however well heated, never quite makes up for the sunshine.

I hope I may be pardoned these gastronomical details, for there is a certain interest in knowing the way in which a nation feeds: the proverb, modified to read; "Tell me what you eat and I will tell you

who you are," is just as true as in its original form. Though the Russians imitate French cookery they have kept their taste for certain national dishes, and after all, these are their favourites. It is the same with their character: although they conform to the most recent refinements of western civilisation, they still preserve certain primitive instincts, and even the most highbred among them would not find it very difficult to go and live on the steppes.

At table, a servant dressed in black, with white cravat and white gloves, as correct in his dress as an English diplomat, stands behind you, imperturbably serious, ready to satisfy your slightest wishes. You could easily believe yourself in Paris, but if you happen to look attentively at the man you will notice he has a golden yellow complexion, little black, wrinkled eyes turned up towards the temples, prominent cheek bones, a flat nose, and thick lips. The master of the house, who has caught your glance, says quietly, as if it were the most natural thing in the world, "He is a Mongolian, a Tartar from the confines of China."

The Tartar, who is a Mahometan and perhaps an idolater, does his work with cheerful regularity, and the most scrupulous butler could find no fault with

him. He looks like a real servant, but I should like him better if he wore the costume of his tribe, — a tunic fastened around his waist by a metal belt, and a lambskin cap. It would be more picturesque but less European, and Russians do not wish to look Asiatic.

The whole table service —porcelains, crystals, silverware, centre-pieces — leaves nothing to be desired; but there is nothing characteristic about it, save occasionally pretty little spoons of platinum, inlaid with gold, used at dessert and with coffee and tea. Dishes of fruit and confections alternate with dishes of flowers; sweets and pastry are often surrounded by violets — the hostess graciously distributes these bouquets to the guests.

The conversation is always in French, especially if the guest is a stranger; every well-bred Russian speaks our language very easily, with fashionable expressions and current slang just as if he had learned it on the Boulevard des Italiens. They have no accent, but they can be known by a slight sing-song, which is not ungraceful and which you get to imitate. Their manners are polished, caressing, and thoroughly urbane. It is surprising how well up they are in the least details

of our literature ; they read a great deal, and more than one author little known in France is well known in St. Petersburg. The gossip of the stage and the demi-monde travels to the banks of the Neva, and I learned a great many piquant Parisian matters which I was ignorant of.

The women are also very well educated, thanks to the characteristic facility of Slavonic races : they read and speak several languages ; many of them have read Byron, Goethe, and Heinrich Heine in the original; and if a writer is presented to them they manage to show him, by an apt quotation from his works, that they have read his books and know them. As for their dress, it is exceedingly elegant and fashionable. Crinolines are as widespread in St. Petersburg as in Paris, and allow of a display of superb stuffs. Quantities of diamonds sparkle upon very handsome shoulders, very much exposed ; and it is only a few gold bracelets, from Circassia or the Caucasus, that show by their Oriental work that one is in Russia.

After dinner the guests wander through the rooms. On the tables are albums, books of Beauty, keepsakes, landscapes, — which afford opportunities for conversation to shy and timid people. Graphoscopes amuse

with their pictures. Sometimes a lady rises, yielding to requests, sits down at the piano, and accompanies herself, as she sings, in a strange accent resembling a cachucha danced by moonlight on the snow, some national Russian air or gypsy song, in which the melancholy of the North is mingled with the passion of the South.

A BALL AT THE WINTER PALACE

I AM going to tell you of an entertainment at which I was present without being there: my body was absent though my eyes were invited, — a Court ball. I saw everything, being myself invisible, and yet I did not wear the ring of Gyges, nor a green felt kobold hat, nor any other talisman.

On the Dvortsovaïa Square, or Palace Square, carpeted with snow, stood numerous carriages in a temperature that would have frozen Parisian coachmen and horses, but which did not appear to the Russians severe enough to make it worth while to light the stoves placed under the kiosks, with tin Chinese roofs, near the Winter Palace. The trees of the Admiralty sparkling with frost, looked like great white plumes planted in the ground, and the rose granite of the column was glazed with a coat of ice like sugar frosting. The moon, rising pure and bright, poured its

dead light upon this nocturnal whiteness, casting blue shadows, and imparting a fantastic appearance to the motionless silhouettes of the equipages, the frost-covered lamps of which, like Arctic fire-flies, studded the vast extent with yellow dots. Every window of the gigantic Winter Palace was ablaze, making it look like a mountain pierced with holes, and lighted up by an internal conflagration.

Deepest silence reigned over the Square. The severity of the weather prevented sight-seers, such as the spectacle of a similar entertainment, even seen from afar and from the outside, would certainly attract with us; but even if there had been a crowd, the approaches to the palace are so vast that it would have been scattered and lost in the enormous space which an army alone could fill.

A sleigh traversed diagonally the great sheet of snow, on which fell the shadow of the Alexander Monument, and vanished down the dark street that separates the Winter Palace from the Hermitage,—a street which, thanks to its aerial bridge, somewhat resembles the Canal della Paglia in Venice.

A few moments later an eye, which it is unnecessary to suppose joined to a body, was flying along the cornices

of the portico of one of the galleries of the palace. The gallery seen from this point extended to a great length; on its polished pillars and floor gleamed the reflections of the gildings and the tapers; paintings hung between the pillars, but the fore-shortening prevented the subjects being made out. Men in brilliant uniforms and ladies in rich court dress were all moving about in it. Little by little the numbers increased, and the company, like a multi-coloured, glittering pomp, filled the gallery, which had become too narrow in spite of its large dimensions.

Every glance was turned towards the door by which the Emperor was to enter. The door opened; the Emperor, the Empress, and the Grand Dukes walked down the gallery between the two rows of guests, addressing, with gracious and noble familiarity, a few words to the notabilities whom they met. Then the whole imperial group disappeared through a door opposite the one by which they had entered, followed at respectful distance by the great officers of state, the members of the diplomatic body, military officers, and courtiers.

The ball-room was like a furnace of heat and light, so blazingly brilliant that one might have thought it on fire. Lines of light ran along the cornices; in

the bays between the windows, chandeliers laden with tapers burned like burning bushes; hundreds of lustres hung from the ceiling, forming flaming constellations in a phosphorescent vapour. All these lights, the beams of which crossed and re-crossed, formed the most dazzling *al giorno* illumination which ever blazed sunlight upon an entertainment.

Looking down upon this sight, the first impression, as one bent over the abyss of light, was vertiginous; at first it was impossible to make out anything through the vapour, the effulgence, the coruscation, the irradiation, the flame of the tapers, the sheen of the mirrors, the gleam of the gilding, the sparkling of diamonds and precious stones, the shimmering of stuffs. The ever-changing scintillations prevented any shape being distinctly noted. Then little by little the eye became used to the glare, embraced the whole extent of the hall, which is of gigantic dimensions, built of marble and white stucco, and the polished walls of which shone like jasper and porphyry in Martin's engravings of Babylonian buildings, which faintly reflect luminosity and objects.

A kaleidoscope in which coloured bits of glass constantly fall away and get together again, forming

new designs; a chromatrope, with its dilatations and contractions, in which a web becomes a flower, that turns its petals into the point of a diadem, and finally whirls around like the sun, changing from ruby to emerald, from topaz to amethyst, around a diamond centre, can alone, multiplied millions of times, give an idea of that moving maze of gold, gems, and flowers, the brilliant arabesques of which are constantly changing with the incessant motion of the people. When the imperial family entered, this mobile brilliancy quieted down, and it was then possible to make out faces and figures, amid the stilled scintillation.

In Russia Court balls are opened by what is called a *polonaise*. It is not a dance, but a sort of filing-past, of procession, of torchlight march, which is very striking. The company divides so as to leave a sort of lane in the centre of the ball-room. When everybody is placed the band plays an air of a slow, majestic rhythm, and the promenade begins. It is led by the Emperor with a princess or other lady whom he desires to honour.

That evening Emperor Alexander II. wore a handsome military uniform, which set off his tall, well-

made, handsome figure. It consisted of a sort of white tunic coming half-way down the thigh, with gold frogs, and with blue Siberian fox trimming. He wore the stars of the great orders of knighthood; his legs were set off by close-fitting breeches and light boots. The Emperor wears his hair cut close, so that his smooth, full, well-shaped brow was completely seen. His absolutely regular features seem intended to be reproduced on a gold or bronze medal. His blue eyes acquire a peculiar beauty from the brown tints of his face, which is less fair than his brow, on account of his many trips and his taking much exercise in the open air. The outline of his mouth has a clearness and sharpness of line which is quite Greek and sculptural. The expression of his face is majestic and sweet, lighted up at times by a very gracious smile.

Next to the imperial family came the great officers of the army and of the household, each great dignitary accompanying a lady. They wore uniforms covered with gold, epaulets studded with diamonds, endless stars of orders, and gems, which formed a blaze of light on their breasts. Some of them, more highly favoured and of higher rank, wore round the neck an order which is a mark of friendship even more than of

honour, if that be possible, — the Emperor's picture set with brilliants; but these were few in number.

The procession keeps on walking and grows as it goes. A nobleman leaves the line, holds out his hand to the lady opposite him, forming a new couple that takes its place in the procession, regulating its steps and going more quickly or more slowly according to the pace set by the leader. It cannot be very easy for two people to walk thus, holding each other by the tips of the fingers, under the glance of many eyes that easily become ironical. The least awkwardness in appearance, the slightest shuffling of the foot, the smallest break in the measure, are noticed. Military habits save many of the men, but how difficult it is for the women! Most of them, however, manage admirably well, and of more than one it could be said, *Et vera incessu patuit dea.* They go along with light step, covered with feathers, flowers, and diamonds, modestly casting their eyes down or letting their glances wander with an air of perfect innocence, manœuvring their train of silk and lace with the least turn of the body or a touch of the heel, and cooling themselves with a slight flutter of the fan, as much at their ease as if walking in a solitary avenue of

the park. To walk in a noble, graceful, and simple manner while being looked at is an accomplishment which many a great actress has never attained.

A characteristic of this Russian Court festival was that occasionally a princess was joined by some young, wasp-waisted, broad-chested Circassian prince in elegant and splendid Oriental costume, — by a chief of the Lesghians of the guard or a Mongolian officer whose soldiers are still armed with bows, quivers, and bucklers. Under the white glove of civilisation was concealed, as it held the hand of a princess or countess, a little Asiatic hand accustomed to handle the short *kindjal* with its brown muscular fingers. No one seemed to be surprised at this, for it is quite natural — is it not? — that a Mahometan or Mongolian prince should march with a great lady of St. Petersburg, herself of the Orthodox-Greek church, for they are both of them subjects of the Emperor, the Czar of all the Russias.

The uniforms and Court dresses of the men are so brilliant, so rich, so varied, so heavily covered with gold embroidery and orders, that the ladies, in spite of modern elegance and the graceful lightness of the present fashions, find it difficult to rival this massive

brilliancy. As they cannot be more splendid, they are more beautiful; their bare shoulders and bosoms are better than all the gold embroideries in the world. To rival such splendour they would need to wear, like the Byzantine Madonnas, gowns of stamped gold and silver, pectorals, gems, and halos studded with diamonds; but how could one dance with such a weight of gold-work on one's body?

Yet it must not be supposed that the ladies carry simplicity to extremes; their plain dresses are of English point-lace, and the two or three skirts they wear are more costly than a dalmatic of gold or silver brocade. The sprigs of flowers upon the tarlatan or gauze skirt are festooned with diamond clasps; the velvet ribbon is clasped by a gem that might have come from the Czar's crown. Certainly a white gown of taffeta, tulle, or watered silk, with a few rows of pearls and a head-dress to match, a knot of two or three pearls twisted in the hair, is utmost simplicity; but the pearls are worth a hundred thousand roubles, and never will a diver bring up from the depths of ocean rounder or purer gems. Besides, simplicity of dress is a way of paying one's court to the Empress, who prefers elegance to splendour. It is quite certain

that Mammon does not lose by it; only at the first glance, and when passing by quickly it might be supposed that Russian women are less luxurious than the men, which is a mistake: like all women, they have an art of making gauze more expensive than gold.

When the polonaise has traversed the gallery and the ball-room, the ball begins. There is nothing characteristic about the dances; there are quadrilles, waltzes, redowas, as in London, Madrid, Vienna, in fact, anywhere in society. I must, however, except the mazurka, which is danced in St. Petersburg with a degree of perfection and elegance unknown elsewhere. Local peculiarities tend to disappear everywhere, and they are first excluded by the upper classes; to find them one has to remove from the centre of civilisation and to go among the people.

The prospect was enchanting; the figures of the dance showed symmetrically in the midst of the splendid multitude, which drew aside to give room. In the whirl of the waltz the dresses ballooned like the skirts of Whirling Dervishes, and as the dancers spun around the diamond clasps, the gold and silver ornaments seemed to lengthen out in zigzag gleams like lightning. The little white-gloved hands placed upon the waltzers'

epaulets looked like white camellias in massive gold vases.

Among the most noticeable of the guests was the First Secretary of the Austrian embassy, in his superb costume of a Hungarian magnate, and the Greek ambassador wearing a Palikar cap, braided vest, fustanella, and gaiters.

After watching this for an hour or two, the eye transported itself into another hall by mysterious labyrinthine passages, in which the distant strains of the band and of the dance died in faint murmurs. This immense hall was comparatively dark; it was the supper room; many a cathedral is less vast. At the back, through the shadows, showed the white lines of tables; at the corners faintly gleamed great masses of plate, from which flashed sudden reflections, the source of which was untraceable; these were the sideboards. A velvet-covered dais was next a horseshoe table. Footmen in full livery, stewards, officers of the household, were giving the final touches, going and coming with silent activity. A few lights glittered against the dark background like sparks on burnt paper. Innumerable tapers were placed in candelabra, ran along the friezes, and round the arches; they rose white from their

rich holders like pistils rising from the calyxes of flowers, but not the least luminous star quivered upon them; they looked like frozen stalactites; and one could even hear a sound as of overflowing waters — the low murmur of the approaching multitude. The Emperor appeared on the threshold, and the light suddenly was! Swift as lightning, a subtle flame ran from taper to taper; everything blazed at once and torrents of light abruptly filled the vast hall, illumined as if by magic. This sudden change from semi-darkness to the most dazzling brilliancy was absolutely fairylike. In our prosaic age every prodigy has to be explained; threads of fulminated cotton connected all the wicks of the tapers, which were themselves steeped in an inflammable essence; fire being applied in seven or eight places, it instantly ran along the whole line. The same method is employed to light up the great chandeliers of St. Isaac's. A similar effect would be produced by using gas, turning it down and suddenly turning it on full; but I am not aware that gas has been introduced into the Winter Palace, — pure wax tapers only are used there. It is in Russia only that bees still furnish illumination.

The Empress took her place, with some very dis-

tinguished personages, on the dais where was set the horseshoe table; behind her gilded arm-chair bloomed like gigantic fireworks a huge sheaf of white and rose camellias trained against the marble wall. Twelve tall negroes, selected from among the finest specimens of the African race, dressed in Mameluke costumes, with white twisted turbans, green jackets braided with gold, full red trousers, with cashmere sashes, the whole braided and embroidered down every seam, went up and down the steps of the dais, handing the dishes to the footmen or taking them from them, with the grace and dignity peculiar to the people of the East, even when discharging some servile duty. These Orientals, having forgiven Desdemona, were majestically fulfilling their part, and gave to the purely European entertainment an Asiatic touch in the best of taste.

No seats being assigned, the guests seated themselves where they chose, at the tables prepared for them. Rich centre-pieces of silver and gold, representing groups of figures, flowers, mythological subjects, or fanciful decorations, adorned the centre of each; candelabra alternated with pyramids of fruits and confections. Seen from above, the dazzling symmetry of the crystals, the porcelains, the silverware, and the bouquets,

was better grasped than from below. A double row of women's bosoms, edged with lace and sparkling with diamonds, ran along the tables.

The Emperor walked around, speaking to those whom he desired to honour, sitting down occasionally and putting a glass of champagne to his lips, then going to repeat the same politeness farther on. These stops of a few minutes are considered a very great favour.

After supper dancing was resumed, but the night was waning apace; it was time to leave; there could only be a mere repetition of what I had seen before. The sleigh which had traversed the square, to stop at a little door in the street which separates the Winter Palace from the Hermitage, reappeared going towards the church of St. Isaac, carrying off a pelisse and a fur cap under which no face could be seen. As if the heavens sought to rival the splendours of earth, the Aurora Borealis was flashing its silver, gold, purple, and pearl fires, and extinguishing the stars with its phosphorescent beams.

THE THEATRE

THE theatres in St. Petersburg have a monumental and classic look; the style of the architecture generally recalls that of the Odéon at Paris, and the theatre at Bordeaux. Standing alone in the centre of vast squares, ingress and egress are equally easy. For my own part I should prefer a more original style, and it seems to me that it would have been possible to create one out of the forms suited to the country, from which novel effects could have been obtained; but this reproach is not confined to Russia: an unintelligent admiration of antiquity has peopled every capital city with Parthenons and Maisons Carrées, copied more or less exactly, with the assistance of stone, brick, and plaster; but nowhere do these poor Greek orders look more unhappy and more out of place than in St. Petersburg. Accustomed to azure sunshine they shiver under the snow which covers their flat roofs during the long winter. It is true that these roofs are carefully cleared after every

snow-fall, a fact which is the strongest condemnation of the style chosen. Imagine ice stalactites on acanthus leaves, and Corinthian capitals! At the present moment there is a Romanticist reaction in favour of the Russo-Byzantine architecture, and I hope it may succeed. Every country, when it is not forced to err in the name of pretended good taste, produces its own monuments, exactly as it produces its own men, animals, and plants, in accordance with the necessity of the climate, religion, and origin. What Russia needs is the Greek style of Byzantium, and not the Greek style of Athens.

With this reservation I can only praise the theatres. The Grand Theatre or Italian Opera is magnificent, and of colossal size, rivalling la Scala and San Carlo. The carriages, which stand upon a vast square, can approach without confusion or disorder. Two or three vestibules with glass doors prevent the cold outer air from penetrating into the auditorium, and make a transition between a temperature of five to ten above zero outside, to sixty-eight or seventy inside. Old soldiers in veterans' uniforms, take the pelisses, furs, and galoshes of the spectators at the entrance, and return them without ever making a mistake; this

particular memory for furs strikes me as a Russian specialty. Just as at Her Majesty's Theatre in London, men attend the Italian Opera at St. Petersburg only in full dress, unless they wear the uniform of some rank or office, which is more general. The ladies are in evening dress, bare-headed, low-necked, and with short sleeves; this etiquette of dress, which I approve of, contributes greatly to the brilliancy of the spectacle.

The parterre is divided in the centre by a broad passage way, and is surrounded by a semicircular corridor, lined on one side by a row of boxes, so that between the acts one can go and chat with acquaintances who happen to be in the boxes. This commodious arrangement, found in all the principal theatres of capital cities except in Paris, should be imitated there when the Opera is finally rebuilt. It is easy to leave and to regain one's place without disturbing any one.

The first thing that strikes one on entering, is the Imperial box, which is not placed as with us between the proscenium pillars, but in the centre, opposite the actors; it rises to the second row of boxes. Huge gilded staffs, heavily carved, support velvet curtains

drawn back with golden cords and tassels, and upbear a gigantic Russian coat of arms most proudly and fantastically heraldic. The double-headed eagle with its double crown, wings displayed, fan-shaped tail, the feathers of which are somewhat like fleurons, grasping in its talons the orb and sceptre, with the escutcheon of St. George in pretence, and on its escalloped breast the arms of kingdoms, duchies, and provinces, like the collar of an order of knighthood, — forms a very fine motive of ornamentation. No Greco-Pompeian decoration could produce so satisfactory an effect or be so suitable.

The curtain does not represent a velvet curtain with broad folds and deep gold embroidery, but a view of Petershoff, with its arcades, porticoes, statues, and roofs painted green in Russian fashion. The balustrades of the boxes, regularly superimposed in the Italian fashion, are ornamented with white medallions in rich gold frames, containing figures and attributes in a light and tender tone, standing out against the rose-coloured background with a pastel-like effect. There are no balconies or galleries. The proscenium, instead of being flanked with pillars, is isolated by tall, carved and gilded staffs not unlike the poles intended to sup-

port Oriental tents,—a novel and graceful arrangement.

It is not easy to define the style of the architecture of the auditorium unless I borrow from the Spaniards the name *plateresco*, which means the goldsmith style, and indicates a sort of architecture in which ornament displayed itself in numberless exuberant caprices, with an aristocratic richness that knows neither curb nor rule. It is full of rockery-work, nuts, foliage, fleurons, and innumerable gilded points which reflect the brilliancy of the lustres. The general effect is proud, splendid and happy. The luxurious auditorium is a worthy frame for the luxurious display made by the spectators. I prefer this ornamental folly in a theatre to dully correct architecture. In such cases slight extravagance is preferable to pedantry. What more can be desired than velvet, gold, and the like in profusion?

The first row of boxes above the floor is called the swell row, and although there is no formal rule to that effect, the swell row is reserved for the upper aristocracy and the great dignitaries of the Court. No untitled woman, however rich and respectable, would dare to sit there; her presence in that priv-

ileged line would astonish everybody and herself most of all. Here money does not efface every line of demarcation.

The first rows of the orchestra stalls are, by custom, reserved for persons of distinction. The row next to the musicians is occupied by great officers of the crown, ambassadors, first secretaries of embassies, and other important and influential personages; a stranger who is famous for some reason or other may sit there. The next two rows are also exceedingly aristocratic. In the fourth row bankers, strangers, functionaries, and artists begin to show, but a merchant would not dare to venture beyond the fifth or sixth row. It is a sort of tacit convention or agreement, which nobody invokes, but which everybody obeys.

This familiar custom of sitting in the orchestra stalls surprised me at first when I saw it followed by people of such high rank, including the first personages of the Empire. Though the possession of a stall does not preclude one having a box for the family, the stall is the preferred place, and that habit has, no doubt, given rise to the reservation which drives back the ordinary public to the rows farther behind. This distinction shocks no one in Russia, where society is divided into

fourteen very distinct categories, the first of which often contains but two or three persons.

At the Italian Opera in St. Petersburg the opera and the ballet are not given on the same evening; they form perfectly distinct performances, and are given on separate days. The subscription to the ballet is less than that to the opera. As the dance alone forms the spectacle, the ballets are longer than with us. They comprise four and even five acts, with many tableaux and changes of scenery, or else two are given on the same evening.

The stars of song and dance have all appeared at the Grand Theatre. Every one has shone in its turn in this polar sky, without losing any of its brilliancy; by dint of roubles and warmth of welcome, the chimerical fear of loss of voice and rheumatism has been overcome: neither throats nor legs have suffered in that country of snows, where the cold is seen without being felt. Rubini, Tamburini, Lablache, Mario, Grisi, Taglioni, Elssler, and Carlotta have in turn been admired and understood there, — indeed, Rubini was knighted. Imperial approval stimulates the artists and proves to them that they are delicately appreciated, although it is often somewhat late in life that they make up their minds to undertake the trip.

It is not an easy matter for a dancer to win applause in St. Petersburg; the Russians are experts in such matters, and the scrutiny of their opera glasses is dreaded. Any one who has triumphantly passed this test may feel entirely safe. Their Conservatory of dancing turns out remarkable pupils, and a *corps de ballet* unequalled for the *ensemble*, precision, and rapidity of its evolutions. It is delightful to watch those lines so straight, those groups so well formed, that break up only at the exact moment, to immediately re-form under another aspect; all those little feet which strike the ground in time, all those choregraphic battalions which are never disconcerted and never get tangled up in their manœuvres. At St. Petersburg there is no talking, no sneering, no glances cast at the stage-boxes or the orchestra stalls; it is actually a world of pantomime whence speech is absent, and the action does not overflow the frame. The *corps de ballet* is carefully chosen among the pupils trained in the Conservatory. Many are pretty, all are young and shapely, and know their business, or art, if you prefer it, thoroughly.

The scenery, very rich, very varied, very carefully painted, is the work of German painters. The compo-

sition is often ingenious, poetic, and learned, but occasionally overladen with needless details which draw the eye, and spoil the effect. The colouring is usually pale and cold; the Germans, as every one knows, are not colourists, and one feels this lack when coming from Paris, where the magic of scene-painting is carried to such a high point. As for the theatre itself, it is admirably equipped, the flies, the traps, the machinery for transformations, the electric light effects, and all those involved in complicated scene-setting, are carried out with the most accurate promptness.

The aspect of the auditorium, as I have said, is exceeding brilliant. The toilets of the ladies stand out beautifully from the purple-velvet background of the boxes. To the stranger the *entr'actes* are no less interesting than the performance itself; one may without impropriety turn one's back to the stage and for a few moments gaze through one's glasses at the varied and novel feminine types. An obliging neighbour, thoroughly acquainted with the aristocracy, will give the correct titles of Princess, Countess, or Baroness to the fair or dark faces, which unite the reverie of the North with Oriental placidity, just as they mingle flowers with diamonds.

The Théâtre-Français, also called the Michael Theatre, is situated on Michael Square. The interior is conveniently arranged, but rather meanly decorated. As at the Grand Theatre, the first rows of the orchestra stalls are occupied by Russians and foreigners of distinction. It is much frequented, and the make-up of the company leaves nothing to be desired. The actors strive to obtain novelties for their own benefits, which generally take place on Saturday or Sunday, and which settle the programme for the week. Many a play is performed for the first time in St. Petersburg almost simultaneously with its production in Paris.

THE STCHOUKINE DVOR

EVERY city has a mysterious receptacle far from the centre, which one may easily miss seeing, even during a long stay, if one's habit is to wander through the same network of aristocratic streets; it is the city's ossuary, to which drift, filthy, dirty, and unrecognizable, all the débris of luxury, still good enough for purchasers at fifth or sixth hand. Thither find their way the dainty bonnets, delicate masterpieces of fashionable milliners, now deformed, faded, greasy, fit to be worn by learned asses; the fine, black-cloth dress-coats, formerly covered with orders of knighthood, which had the honour of figuring at splendid balls; the evening dresses given away some morning to a maid, the yellowed blondes, damaged laces, worn-out furs, old-fashioned furniture, — the humus and stratum of civilisation. Paris has its Temple, Madrid its Rastro, Constantinople its Lice Bazaar, and St. Petersburg, its Stchoukine Dvor, — a most ragged quarter well worth visiting.

Drive up the Nevsky Prospect in your sleigh, past the Gostiny Dvor, a sort of Palais-Royal, with galleries bordered by elegant shops; having reached this point say, "Na leva" to your izvochtchik, and having traversed three or four streets you will have reached your destination.

Enter, if your olfactory nerves are not too sensitive, by the shoe and leather bazaar; the strong odour of leather, mingling with the smell of sour cabbage, forms a thoroughly local perfume, which strangers notice much more than the Russians, and which it is very difficult to get used to. But if one wishes to see everything one must not be too particular.

The shops in the Stchoukine Dvor are built of boards; they are filthy hovels, the musty tones of which showed dirtier than usual by contrast with the immaculateness of the snow that silvered the roofs. Hanging in the open air, and set off by a few touches of snow, strings of greasy old leather boots, — and such boots! — stiffened skins recalling by their sinister, exaggerated silhouette the form of the animals from which they had been stripped; filthy, ragged tulupes still preserving a faint human shape, formed the composite decoration of the stalls and looked wretch-

edly lugubrious under the lowering, yellowish-gray sky. The dealers themselves were not much cleaner than their goods.

A great number of streets divide the wooden shops of the Stchoukine Dvor; each quarter is devoted to a particular trade. At the corners of the squares stand small chapels, in the interior of which silver and silver-gilt plates of miniature Ikonostases gleam in the light of lamps; anywhere else in the Stchoukine Dvor it is forbidden to have lights, for a single spark would set fire to that medley of old boards and old rags; the danger is risked only for the greater glory of the images. These masses of plate have a luminosity of their own in this dark and wretched quarter. Buyers and sellers as they pass before the chapels make innumerable signs of the cross after the Greek mode; some, either more fervent or less in a hurry, prostrate themselves in the snow to murmur a prayer, and as they rise drop a kopeck in the alms-box placed by the door.

One of the most curious streets of the Stchoukine Dvor is that of the makers of ikons. If we did not know the year it would be easy to fancy one's self in the Middle Ages, so archaic in style are these paintings,

which however are of the most recent production; Russia observes the Byzantine tradition with absolute fidelity in the painting of images. The illuminators seem to have served their apprenticeship on Mount Athos, at the convent of Agia Lavra, and to have studied the precepts of the manual training collected by the monk Pansélenos, the Raphael of that very special art which looks upon the too accurate imitation of nature as a form of idolatry.

The shops are covered with images from top to bottom: there are Madonnas, showing, through stamped out parts of the gold or silver plate, their brown heads, copied from the portrait of the Virgin painted by St. Luke; Christs and saints, appreciated by devotees in proportion as they are more primitively barbaric; paintings of scenes from the Old and New Testaments, with innumerable figures with stiff, symmetrical gestures, purposely dark in colour and covered with yellow varnish like Persian sheaths and mirror frames, in order to imitate the grime of ages; bronze plates hinged like the leaves of a screen or the shutters of a triptych, framing in a series of pious *bassi relievi;* crosses in oxidized silver, in charming Greco-Byzantine patterns, in which a whole world of microscopic figures,

swarming between inscriptions in old Slavic characters, perform the sacred drama of Golgotha; illuminated book-covers, and innumerable other articles of devotion.

Some of these images, finished with greater care, and more richly gilded or plated, fetch pretty high prices. It is useless to look for artistic merit in any of them, though all, even the coarsest, have amazing style. The barbaric forms, the crude colours, the mingling of goldsmith work and painting, give them a hieratic and solemn appearance, better fitted perhaps to stimulate piety than more skilful representations. These images are exactly like those which former generations revered; unchangeable as dogma they have been perpetuated from age to age. Art has no hold upon them, and in spite of their barbarousness and artlessness, it would be considered sacrilegious to improve upon them: the blacker, the smokier, the stiffer the Madonna, the greater the trust it inspires in the worshipper, whom it gazes upon with its dark eyes fixed like eternity.

It ought to be said that the shops of the Stchoukine Dvor, in which these images are made, are analogous to the manufacturers of Épinal wood-engravings with

us; the old style has taken refuge there with popular routine. At St. Isaac's and in other modern churches and chapels the artists, while they have preserved the general aspect and consecrated attitude, have not hesitated to give to their Madonnas the fullest ideal beauty of which they were capable. They have also done away with the brown complexion of the fierce bearded saints, and substitute human colours. From the point of view of science this is no doubt better, but it is possible that the religious effect has also been diminished. The Russo-Byzantine style with its gold backgrounds, symmetrical forms, and overlaying of metals and stones, lends itself admirably to church decoration; it is a mysterious and supernatural art quite in harmony with its destination.

The dealers in images are neater in their dress than their neighbours the leather-sellers; they generally wear the old Russian costume, a blue or green cloth caftan, closed with a button near the shoulder, and drawn in at the waist by a narrow belt; heavy, black leather boots; the hair parted in the centre, flowing long on either side of the face, but cut short at the back to show the neck, and thick blond or hazel-brown curly beards. Many have handsome, serious,

intelligent, sweet faces, and might pass for the Christs that they sell, if Byzantine art allowed the imitation of nature in devotional paintings. When they see you stopping before their stall they politely invite you to enter, and even if you purchase a few trifles only they will show you everything in their shop, and, not without a certain pride, draw your special attention to the richest and best-wrought articles.

Most interesting indeed to a stranger are these thoroughly Russian shops; he can easily be taken in by purchasing as an antique an absolutely modern article; in Russia, however, antiquity is no older than yesterday, and when it is a question of religious representation, the same forms are invariably repeated. What connoisseurs even might mistake for the work of a Greek monk of the ninth or tenth century, often comes from the studio next door, the gold varnish being scarcely dry.

It is entertaining to note the naïve and pious admiration of the moujiks who pass through the street, which might be called the sacred street of the Stchoukine Dvor. In spite of the cold they remain in ecstasies before the Madonnas and saints, and dream of owning

a painting like that, to hang in the light of a lamp in a corner of their log-cabins; but they finally depart considering the purchase beyond their means. Some however, who are better off, enter after having felt the small bundle of paper roubles in their purse to see whether it is thick enough; and then emerge after much bargaining, carrying their purchase carefully wrapped up. Accounts are kept in Chinese fashion, with an abacus.

But everybody does not go to the Stchoukine Dvor to buy. Many go to saunter there, and a very varied crowd throngs the streets; moujiks in tulupes, soldiers in gray overcoats, elbow society men in pelisses, and antiquarians looking for fine incunables, which are becoming rarer and rarer; for simplicity has abandoned the bazaar, and for fear of making a mistake dealers ask extravagant prices for the least trifle; regret at having formerly sold fairly cheap some rare object the value of which they were ignorant of, has made them uncommonly suspicious.

Almost everything is to be found in this lumber place: old books have their particular quarter, French, English, German books, books from every country in the world are stranded there on the snow, among

odd Russian volumes, soiled, stained, worm-eaten. Amid much trash investigators occasionally come upon an incunable, a *princeps* edition, a volume out of print, which has reached the Stchoukine Dvor after a series of adventures that might form the subject of a mimic Odyssey. Some of the dealers cannot read, but they are nevertheless very well acquainted with their books.

There are also shops for the sale of engravings and plain or coloured lithographs, in which are frequently to be found portraits of Alexander I, Emperor Nicholas, Grand Dukes and Grand Duchesses, great dignitaries and generals of preceding reigns, drawn by hands more zealous than skilful, and which give a very curious notion of the august personages. Of course "The Four Parts of the World," "The Four Seasons," "The Proposal of Marriage," "The Wedding," "The Retiring of the Bride," "The Rising of the Bride," and the hideous daubs of our Rue Saint-Jacques are met with in great numbers.

Among the idlers and purchasers women are in the minority. With us it would be the opposite. Russian women, although nothing compels them to do so, appear to have preserved the Eastern habit of seclusion; they go out but little,— scarcely does one see here and

there a female moujik with her handkerchief knotted under her chin, her felt or cloth wrap put on like a man's overcoat, over thick skirts, and heavy boots of greasy leather, trampling through the snow, in which she leaves prints that it is difficult to suppose made by a member of the fair sex. The other women who stop at the stalls are Germans or foreigners. In the shops of the Stchoukine Dvor, as in the bazaar at Smyrna or Constantinople, it is men who sell; I do not recollect having seen a single Russian saleswoman.

The street of second-hand furniture would furnish matter for a course on domestic economy, and much information upon private Russian life to a man who could make out from the more or less well-preserved remnants the histories of their former owners. Every style is represented there; by-gone fashions form regular stratifications; every epoch has superimposed in regular layers its forms that have become ridiculous. The great sofas of green leather, genuine Russian furniture, are most often met with. In another quarter are trunks, valises, karzines, and other travelling articles, piled up half-way out into the street, and almost buried under the snow; then old pans, old iron, broken jugs,

cracked wooden platters, worn-out utensils; in a word, things that are nameless in every tongue, rags about to be transformed into lint, and falling under the jurisdiction of the rag-man alone.

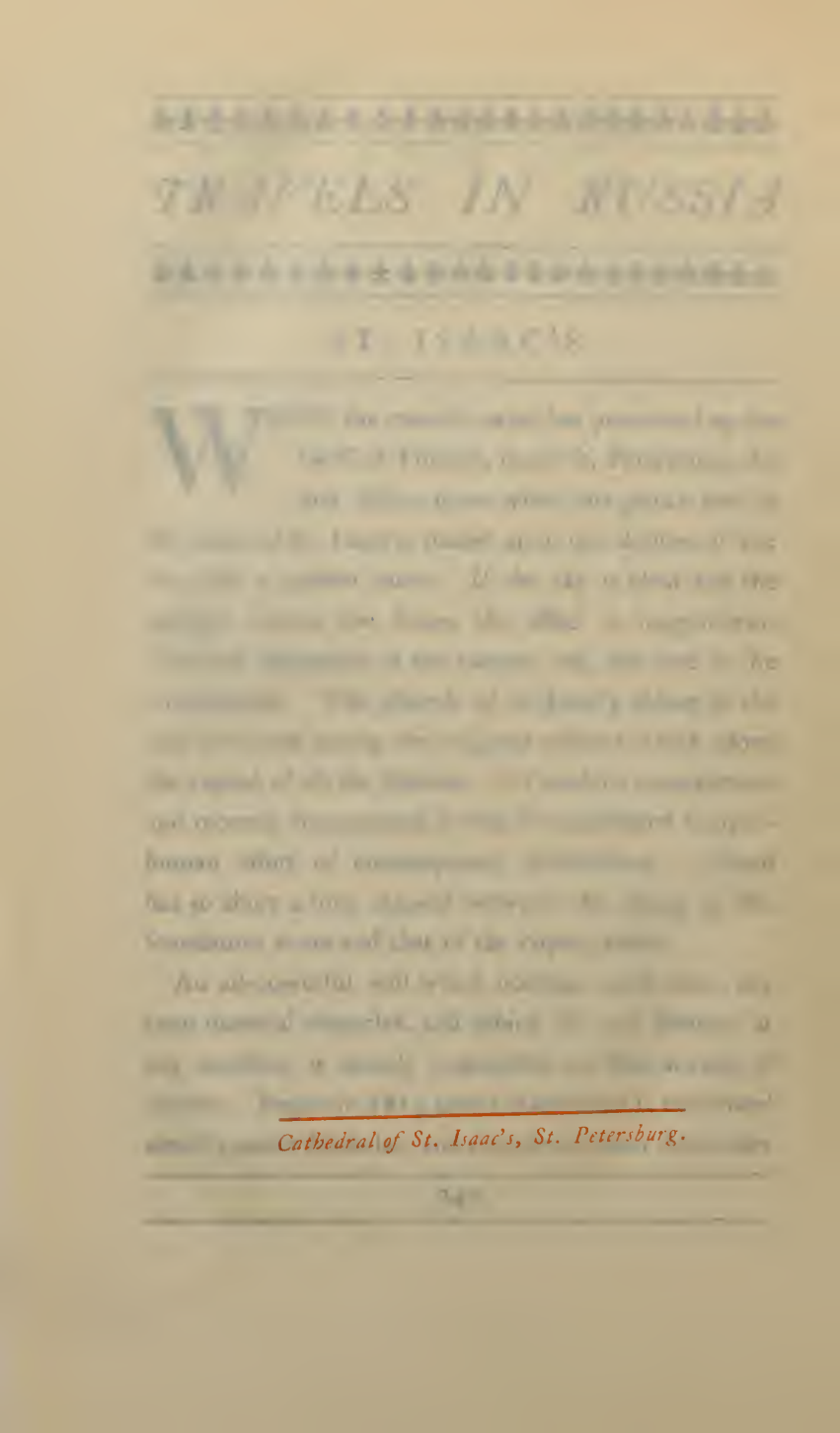
I have described the picturesque side of the Stchoukine Dvor, as it is the most interesting. There are also covered galleries bordered by shops containing goods of all kinds: smoked soudras for the long Greek Lent, olives, white butter like that of Constantinople, which comes from Odessa, green apples, red berries which are made into tarts, new furniture, clothing, shoes, stoves, and jewelry for the common people. That is still interesting, but it is not singular like the Oriental bazaar scattered amid the snow.

ST. ISAAC'S

WHEN the traveller who has proceeded up the Gulf of Finland, nears St. Petersburg, the first object upon which his glance rests is the dome of St. Isaac's, placed upon the skyline of the city like a golden mitre. If the sky is clear and the sunlight strikes the dome, the effect is magnificent. The first impression is the correct one, the one to be remembered. The church of St. Isaac's shines in the very first rank among the religious edifices which adorn the capital of all the Russias. Of modern construction and recently inaugurated, it may be considered a superhuman effort of contemporary architecture. Seldom has so short a time elapsed between the laying of the foundation stone and that of the coping stone.

An all-powerful will which nothing could resist, not even material obstacles, and which did not hesitate at any sacrifice, is mainly responsible for this miracle of celerity. Begun in 1819 under Alexander I, continued steadily under Nicholas, and completed under Alexander

ST. ISAAC'S



Cathedral of St. Isaac's, St. Petersburg.

II, in 1855, St. Isaac's is a complete temple finished internally and externally, of absolute unity of style, bearing its fixed date and its author's name. It is not, like many cathedrals, the slow product of time, a crystallisation of centuries in which each epoch has, as it were, secreted its own stalactite, and which too often the sap of faith, stopped or slowed in its course, has been unable to traverse to the end. The symbolical crane, that surmounts unfinished churches, such as the cathedrals of Cologne and Seville, never figured upon St. Isaac's: uninterrupted labour has brought it in less than forty years to the point of perfection visible to-day.

The aspect of the church recalls St. Peter's in Rome, the Pantheon of Agrippa, St. Paul's in London, St. Geneviève's in Paris, and the Dome of the Invalides. As the architect, Ricard de Montferrand, had to erect a church with a cupola, he was bound to study that kind of buildings, and to profit, while maintaining his own originality, by the experience of his forerunners; he chose for his dome the most elegant curve, the one which at the same time offers the greatest resistance; he crowned it with a diadem of pillars and placed it between four belfries,—borrowing some beauty from each different style.

Considering the regular simplicity of the plan, which the eye and the mind grasp without difficulty, it could scarcely be suspected that St. Isaac's, though apparently so homogeneous, contains fragments of an older church, which had to be preserved and utilised. It was dedicated to the same patron saint, and it was made historically venerable by the names of Peter the Great, Catherine II, and Paul I, who had all contributed more or less to its splendour, though none of them had been able to complete it. The plan of St. Isaac the Dalmatian, a saint of the Greek liturgy who has no relation with the patriarch of the Old Testament, is in the form of a cross, the four branches of which are of equal length,— differing in this respect from the Latin cross, the lower branch of which is longer. As it was necessary to orientate the church towards the East, and to preserve the Ikonostas which had already been consecrated, as well as to place the principal portico, which is exactly repeated on the other façade, opposite the Neva and the statue of Peter the Great, it was impossible to put the main entrance opposite the sanctuary. The two entrances, which correspond to the two monumental porticoes, are lateral as regards the Ikonostas; opposite each opens a door leading into a small octo-

style portico, with one row of pillars, symmetrically reproduced at the other end. The Greek ritual requires this arrangement, which the architect had to accept and harmonise with the aspect of the building, the side façade of which could not be placed opposite the river, from which it is separated by a broad square; hence the arms of the gilded crosses that surmount the dome and the belfries are not parallel to the façades, but to the Ikonostas; so that the church is orientated in two different ways — the one ecclesiastical, the other architectural. But this discord, unavoidable under the conditions, is concealed with such skill that it takes much attention and a careful examination to note it; internally it is impossible to suspect it; it was only assiduous study of the church that enabled me to mark it.

From the corner of the Boulevard of the Admiralty, St. Isaac's appears in all its magnificence, and the whole building may be viewed from this point; the principal façade shows in its entirety, as well as one of the side porticoes; three of the four belfries are visible, and the dome stands out against the heavens with its pillared gallery, its golden cap, and its bold lantern topped by the symbol of salvation.

At the first glance the effect is most satisfying. The possibly too severe, too sober, too classical lines of the building are happily relieved by the richness of the materials, the finest which human piety ever employed in the construction of a temple: gold, marble, bronze, and granite. Without falling into the medley of colours of systematically polychrome architecture, St. Isaac's has borrowed from those superb materials a harmonious variety of tints, the charm of which is augmented by their sincerity, by their reality. There is nothing painted, nothing sham, nothing in that wealth that lies to God. Massive granite supports eternal bronze; the walls are overlaid with indestructible marble; pure gold shines in the crosses, upon the dome and the belfries, imparting to the building the Oriental and Byzantine character of the Greek church.

St. Isaac's rests upon a substructure of granite, which, in my opinion, ought to have been higher; not that it is out of harmony with the edifice, but that, isolated as it is in the centre of a square bordered by palaces and tall houses, the monument would have gained in perspective by being raised at the base; so much the more that a long horizontal line tends to curve in the centre, a truth which Greek art recognised when, starting from

the central point, it slightly sloped the architrave of the Parthenon. A great square, however level it may be, always appears somewhat concave in the centre; it is this optical effect that causes St. Isaac's, in spite of the genuine harmony of the proportions, to appear too low. This disadvantage, which is not excessive, could easily be remedied by making the ground slope slightly from the foot of the cathedral to the four faces of the square.

Each portico, corresponding to each of the four arms of the Greek cross of the plan, is reached by three colossal granite steps intended for giants and made without thought or care for human legs; but at three of the peristyles, which have doors, the steps are cut and divided into nine lower steps opposite each entrance. The fourth portico is not so arranged; the Ikonostas being placed against the inner wall there can be no door there, and the granite staircase, worthy of the Temple of Karnac, is unbroken, save that on either side, in the angle near the wall, the steps are each cut into three other narrow ones, to give access to the platform of the portico.

The whole of this substructure, which is of reddish-gray spotted Finland granite, is set, dressed, and polished

with Egyptian perfection, and for many centuries will bear without yielding the temple that rests upon it.

The principal portico, which faces the Neva, is, like all the others, octostyle, that is, composed of a row of eight pillars of the Corinthian order, formed of a single stone, with bronze bases and capitals. Two groups of four similar pillars, placed at the back, support the caissons of the ceiling, and the roof of the triangular pediment, the architrave of which rests upon the outer row. There are altogether sixteen columns, which form an exceedingly rich and majestic peristyle. The portico of the opposite façade is exactly similar. The two others, also octostyle, have a single row of pillars of the same order and the same materials; they were added to the original plan during the building of the cathedral, and quite fulfil their purpose, which is to adorn the somewhat bare sides of the edifice. In the pediments are set bronze *bassi-relievi*, which I shall describe when I come to the details of the edifice, the main lines of which I am engaged in drawing.

After ascending the nine steps cut in the three great granite steps, the last of which forms a stylobate for the pillars, one is struck by the huge size of these pillars, the elegant proportions of which conceal their

dimensions from a distance. These prodigious monoliths are not less than seven feet in diameter by fifty-six feet in height; seen close by they resemble towers, circled with bronze and crowned with brazen vegetation. There are forty-eight of them in the four porticoes, exclusive of those on the cupola, which, it is true, are only thirty feet high. Next to Pompey's pillar and the Column erected in remembrance of Emperor Alexander II, they are the largest stones ever cut, turned, and polished by the hand of man. According to the way the light falls upon them a ray of bluish light like a flash of steel shimmers along their surface, which is smoother than a mirror, and by its unbroken line, which no projection interrupts, proves the homogeneousness of the monstrous block, a fact the mind finds it difficult to accept. It is impossible to describe the tremendous impression of strength, power, and eternity mutely expressed by these giant pillars, that rise straight up and bear upon their Atlas heads the comparatively light weight of the pediments and statues. They are as durable as the bones of the earth itself, and are resolved to vanish only when it does.

The one hundred and four monolithic pillars employed in the building of St. Isaac's were brought from

quarries situated in two small islands in the Gulf of Finland between Viborg and Fredericksham. Finland, as is well known, is one of the countries on earth richest in granite, and no doubt some pre-historic cosmic cataclysm accumulated there in enormous masses that beautiful material which is as indestructible as nature itself.

On either side of the projection formed by the portico there is in the marble wall a monumental window; the cornice is ornamented with bronze and supported by two small granite pillars, with bronze bases and capitals. It has also a balcony with balustrade supported on brackets. The main divisions of the design are marked by denticulated cornices, surmounted by attics, the projections casting pleasant shadows; at the corners are fluted Corinthian pillars topped by an angel standing with folded wings.

Two quadrangular campaniles projecting from the main line of the building at each corner of the façade repeat the motives of the monumental window, with their granite pillars, their bronze capitals, their balustraded balconies, and their triangular pediments. Through the arched openings are seen the bells hung without the use of beams, by means of a peculiar

mechanism. A round gilded cap, surmounted by a cross resting on a crescent, tops these campaniles; which are open to the light and whence escape the harmonious vibrations of the bronze. It is needless to add that these two belfries are reproduced identically on the other façade. Indeed, from the spot where we are standing one can see shining the third cupola; the fourth belfry alone being concealed by the dome.

At the two extremities of the façades kneeling angels are suspending wreaths on candelabra of antique form. On the acroters are placed groups of single figures representing apostles. This wealth of statues aptly enlivens the skyline of the edifice and pleasantly breaks the horizontal lines.

These are, broadly, the principal parts of what may be called the first story of the building. Let us pass to the dome, which springs boldly into the heavens from a square platform which forms the roof of the church.

A round base, divided by three deep sunken mouldings, serves as a base to the tower, and as a stylobate to the twenty-four granite monoliths thirty feet high, with bronze capitals and bases, that surround the top

of the dome with a rotunda of pillars, forming an aerial diadem on which the light plays and gleams. Between these pillars are twelve windows, and upon their capitals rests a semicircular cornice surmounted by a balustrade, with twenty-four pediments on which stand, with fluttering wings, twenty-four angels bearing the instruments of the Passion, or attributes of the celestial hierarchy.

The dome rises above this angelic crown, placed on the front of the cathedral. Twenty-four windows are placed between an equal number of pillars, and from the cornice swells the vast cupola, blazing with gold and striated with mouldings in relief, which spring in line with the columns. An octagonal lantern, flanked by small pillars and gilded all over, surmounts the cupola and ends in a colossal open-work cross triumphantly planted upon the crescent.

In architecture, as in music, there are square rhythms, symmetrically harmonious, which charm the eye and the ear without troubling it. The mind anticipates with pleasure the return of the motive at a place marked beforehand. St. Isaac's produces that effect. It is developed like a beautiful phrase of ecclesiastical music, that fulfils the promises of its pure, classical

theme, and it does not offend the eye by any dissonance. The rose-coloured columns or pillars form choirs of equal numbers, singing the same melody. On the four façades of the edifice, the Corinthian acanthus blooms in green bronze on every capital. Bands of granite extend over the friezes like bearing stones, below which the statues correspond by contrasts or resemblances of attitude which recall the logical inversions of a fugue; and the great cupola sends up into the heavens the highest note of all between the four campaniles that accompany it. No doubt the motive is simple, like all motives drawn from Greek or Roman antiquity, but it is splendidly carried out, producing a wonderful symphony in marble, granite, bronze, and gold.

If the selection of this style of architecture inspires any regret to those who believe that the Byzantine and Gothic styles are better suited to the poetry and the needs of Christian worship, it should be remembered that this one is eternal and universal, consecrated by ages and by human admiration, and above time and fashion.

The classical austerity of the plan adopted by the architect of St. Isaac's did not allow him to employ

for the exterior of the temple, with its severely antique lines, fanciful designs in which the carver's chisel revels, wreaths, foliage, trophies, with children, genii, attributes that have often little relation to the building, and which serve merely to mask empty spaces. Save for the acanthus and a few ornaments required by the order of architecture, statuary forms the whole decoration of St. Isaac's; *bassi-relievi*, groups of statues in bronze, that is all, — a superb sobriety.

Keeping to the point of view that I selected, at the corner of Admiralty Boulevard, in order to sketch rapidly the general aspect of the building, I shall now proceed to describe the *bassi-relievi* and statues as seen from this spot; making the round of the church later.

The *bas-relief* of the northern pediment, the one which faces the Neva, represents "The Resurrection of Christ." It is by Lemaire, the sculptor of the pediment of the Madeleine in Paris. The composition is grand, monumental, decorative, and thoroughly fulfils its purpose. The resuscitated Christ springs from the tomb, holding the labarum; He is in an ascending position, in the very centre of the triangle, so that the figure is fully treated. On the left of the radiant apparition, a seated angel repels with a compelling

gesture, the Roman soldiers to whom the guard of the tomb had been intrusted, and whose attitudes express surprise, fear, and a desire to prevent the predicted miracle. On the right two angels, standing, receive with reassuring kindness the holy women who have come to weep and pour out perfumes on the tomb of Jesus. Magdalen has sunk on her knees, overcome with grief, for she has not yet beheld the miracle. Martha and Mary, who had come sadly bearing boxes of nard and cinnamon to pay the honours due to the dead, watch the ascension into glory of the luminous body, as one of the angels points to Christ. The composition forms a good pyramid, and the bowed attitudes, rendered necessary by the diminution of the height at the outer extremities of the pediment, explain themselves naturally. The relief of the figures is calculated, according to their position, to produce strong shadows and clean contours, which do not trouble the eye; a happy mingling of round and flat produces as much perspective as may reasonably be asked of a *bas-relief* without interfering with the great architectural lines.

Below the pediment in the granite entablature of the frieze, broken by a marble tablet, is cut an inscription

in Slavonic characters, the liturgical characters used by the Greek Church; this inscription, which is in letters of gilt bronze, means: "The Czar shall rejoice in thy strength, O Lord."

Upon the acroters, at the three angles of the pediment, are placed the Evangelist St. John and the two apostles St. Peter and St. Paul; the Evangelist, who occupies the summit, is seated and is grouped with the symbolical eagle; in his right hand he holds a pen, and in his left a papyrus. St. Peter and St. Paul are known, the one by his keys, the other by the great sword upon which he leans.

Under the peristyle above the main entrance, a great bronze *bas-relief*, arched in its upper part like the vaulting which frames it in, represents "Christ crucified between the two Thieves." At the foot of the Tree of Sorrows the Holy Women are mourning and fainting. In one corner the Roman soldiers are casting lots for the tunic of the Divine Victim; in the other, awakened by the last cry of Jesus, the dead are rising and pushing aside the broken stones that closed their tomb.

In the two side doors, semicircular in form, are seen, on the left, "Christ bearing His Cross," and on the right "The Entombment." The Crucifixion is by

Vitali, the other two *bassi-relievi* by Baron Klodt. The great monumental bronze doors are adorned with *bassi-relievi* in the following order: on the lintel, "Christ's entry into Jerusalem," on the left, "Ecce Homo," and on the right, "The Flagellation." Below, on oblong panels are saints in ecclesiastical vestments, St. Nicholas and St. Isaac each occupying a niche, the arch of which is in the form of a shell. In the small panels are two small kneeling angels bearing in the centre of a cartouche a Greek cross with rays and inscriptions. The drama of the Passion in all its phases is pictured under the portico; the apotheosis beams radiantly upon the pediment.

Let us now pass to the eastern portico, the great *bas-relief* on which is also by Lemaire. It represents an incident in the life of St. Isaac of Dalmatia, the patron of the cathedral. The Emperor Valens, leaving Constantinople to meet the Goths in battle, was stopped by St. Isaac, who dwelt in a cell near the city, and who foretold that the Emperor would fail in his enterprise because he was at war with God in helping the Arians. The angry Emperor caused the saint to be loaded with chains, and thrown into prison, promising him death if his prophecy should prove false, and freedom if it should

prove true. The Emperor was slain on that expedition, and Saint Isaac, being set free, was greatly honoured by Emperor Theodosius.

Valens is mounted on a horse that rears, terrified by the saint, who is standing in the centre of the road. It is not easy to make a successful equestrian statue in high relief, and there are very few that are entirely satisfactory. In *bas-relief*, the difficulty is increased, but Lemaire has overcome it very successfully: his horse, which is lifelike, though free from too many realistic details, as is proper in monumental statuary, bears its rider handsomely; the figure of the latter, thus raised up, has a classical effect, and dominates, without any hint of artifice, the groups that surround it. The saint has just spoken his prediction, and the orders of the Emperor are being carried out; soldiers are loading with chains the arms of the saint, outstretched in supplication and menace. It was difficult to conciliate more skilfully the double action in the subject. Behind Valens are crowding warriors unsheathing their swords, seizing their bucklers, putting on their armour, thus carrying out the idea of an army setting out to war. Behind Saint Isaac stands the army, more powerful in Heaven, of unfortunates, beggars, and women

pressing their nurslings to their breasts. The composition has breadth, truth, and life; nor has the restriction imposed by the lowering of the triangle hurt the outer groups.

On the acroter of the pediment stand three statues; in the centre St. Luke, the Evangelist, with his ox lying down by him; he is painting the first portrait of the Virgin, the sacred model of Byzantine images. On either side are St. Simeon with his saw, and St. James with a book. The Slavic inscription means literally, "In Thee, O Lord, we trust, secure of eternity."

As the Ikonostas rests against the interior wall of this portico, there is no door and consequently there are no *bassi-relievi* under the colonnade, which is ornamented merely with engaged Corinthian pilasters.

The southern pediment was intrusted to Vitali. It represents "The Adoration of the Magi," a subject which the great masters of painting have made it almost impossible for painters to treat, and which modern statuary has rarely attempted on account of the number of figures it requires, but which did not frighten the artless Gothic sculptors when patiently carving their triptychs. It is a showy composition, elegantly arranged, rather too facile in its fulness perhaps, but

which attracts the eye. The Blessed Virgin, seated in the folds of her veil, which the ingenious sculptor has parted like the curtains of a tabernacle, presents to the adoration of the Magi kings, bowing or kneeling at her feet in attitudes of Oriental respect, the little Child who is to redeem the world, and whose divinity she already foresees. The miraculous birth heralded by apparitions, the kings who have come from the depths of Asia, guided by a star, to kneel before the cradle, bringing vases of gold and boxes of perfumes, all these things trouble the heart of the Virgin Mother; she is almost afraid of the Child who is God. As for St. Joseph, leaning on a stone, he takes a very small part in the scene, accepting these strange events with submissive faith, without quite understanding them.

In the suites of the kings, Gaspar, Melchior, Balthazar, are numerous splendid personages, officers, bearers of presents, slaves, who fill abundantly the two ends of the composition. Behind them shepherds clad in goatskins are making their way with timid curiosity, and worshipping from afar; between two groups an ox shows its kindly face with shining nostrils. But why has the ass been suppressed? It also drew its mouthful of straw from the manger, and it also warmed with

its breath the future Saviour of the world, who had just been born in the stable. Art has not the right to be prouder than the Deity. Jesus did not despise the ass, for it was upon a colt, the foal of an ass, that he made his entry into Jerusalem.

In accordance with the interchanging rhythm of the decoration, three statues stand upon the acroters of this façade : at the summit St. Matthew, writing to the dictation of the angel; at the two ends St. Andrew, with his saltire cross, and St. Philip with his book and pastoral cross. The inscription on the frieze reads : "My house shall be called the house of prayer."

Now let us enter under the peristyle, arranged in the same manner as the northern one. Above the main door, in the tympanum of the vaulting, is a great galvano-plastic *bas-relief* like that of "The Crucifixion," which represents "The Adoration of the Shepherds." It is a familiar repetition of the preceding scene. The central group is much the same, though the Virgin turns with a gesture of more sympathetic *abandon* towards the shepherds, bringing to the new-born Child their rustic offerings, than she does towards the Magi kings, laying their rich presents at His feet. She is not playing the queen, and is gentle to these humble, simple-

hearted, poor people, who are giving the best they have. She presents her child to them with full trust, undoing the swaddling-clothes to show them how strong He is. The shepherds bowing or kneeling, admire and worship, full of faith in the angel's words; they are arriving and crowding up, the woman with a basket of fruit on her shoulder, the child with a pair of doves; and above, the angels are flying around the star that marks the stable of Bethlehem.

On the side doors, also in semicircular form, are two *bassi-relievi*, that on the left representing "The Angel announcing the Birth of Christ to the Shepherds," the other "The Massacre of the Innocents;" both are by Laganovsky.

On the lintel of the great bronze door is "The Presentation in the Temple;" on the two leaves "The Flight into Egypt" and "Jesus Christ among the Doctors;" below, in the shell-shaped niches, a warrior saint and a warrior angel, St. Alexander and St. Michael; lower down, on the inferior panels, little angels supporting crosses. This portico contains in its decoration the whole poem of the Nativity and childhood of Christ, as the other contains the whole drama of the Passion.

On the eastern pediment we have seen St. Isaac persecuted by Emperor Valens; on the western one we behold his triumph, if such a word can be used of a humble saint. Emperor Theodosius the Great is returning victorious from the war against the barbarians, and near the Golden Gate St. Isaac, honourably freed from captivity, stands before him in his wretched monk's frock bound with a chaplet; holding in his left hand a double cross, he raises the right in blessing over the Emperor's head. Theodosius bends reverently; his arm, placed around the Empress Flaccilla, draws her with him as if he sought to make her a sharer in the saint's blessing. The thought is charming and rendered with remarkable skill; the majestic faces of the Emperor and the Empress suggest august resemblances. At the foot of the laurel-crowned Theodosius are seen eagles and the emblems of victory. On the right of the group, as the spectator looks at it, are warriors in attitudes of the liveliest fervour, bending and kneeling on the ground, lowering fasces and axes before the cross; in the middle distance a personage with contracted features and gestures of annoyance and fury appears to be going away and to leave St. Isaac, whose influence has predominated, in posses-

sion of the field. It is Demophilus, the chief of the Arians, who had hoped to seduce Theodosius and to make the heresy prevail. At one end is seen, with her child, the Edessa woman whose sudden apparition caused the troops sent to persecute the Christians to retreat. On the left a lady-in-waiting of the Empress, in rich garments, supports a poor paralytic woman, symbolical of the charity which reigns in this Christian order. A little child playing with all the graceful suppleness of its age, contrasts with the stiff immobility of the patient. In the angle of the bas-relief, by a synchronism admissible in idealized statuary, is seen the architect of the church, draped in antique fashion, and presenting a miniature model of the cathedral which in later years will arise under the patronage of St. Isaac. This fine composition, the groups of which are symmetrically and skilfully balanced and co-ordinated, is by Vitali.

In this portico, simpler than those on the north and south façades, there are no semicircular or arched *bassi-relievi*. It is pierced with a single door opening opposite the Ikonostas; this bronze door is divided like those I have already described. The bas-relief on the lintel represents the "Sermon on the Mount;" in the

upper compartments of the leaves are set the "Resurrection of Lazarus" and "Jesus healing the Paralytic;" St. Peter and St. Paul occupy the shell niches; below, angels support the symbol of the redemption of man. The vine and corn, the eucharistic symbols, form the motives of the ornamentation of this and the other gates. St. Mark accompanied by the lion, which Venice took for arms, writes his Gospel on the summit of the pediment; the extremities of which are adorned by St. Thomas carrying the square and stretching out the sceptical finger which he desired to put into the wounds of Christ before he would believe in the resurrection, — and St. Bartholomew with the instruments of his martyrdom, the wood-horse and the knife. On the tablet of the frieze is the following inscription: "To the King of Kings."

The archaic form of Slavonic characters lends itself to monumental inscriptions; it is ornamental, like Cufic and Arabic. There are other inscriptions under the peristyles and on the doors, expressing religious or mystical ideas; I have translated those only which are most visible.

It was Vitali who, with the help of Salemann and Bouilli, modelled all the carving of all the gates; the

evangelists and apostles on the acroters are also his work. These figures are not less than fifteen feet two inches in height; the angels kneeling by the candelabra are seventeen feet high, and the candelabra themselves twenty feet in height. The angels, with their great outspread wings, resemble mystic eagles that have swooped down from on high upon the four corners of the edifice.

I have already said that a flock of angels has alighted upon the crown of the dome; the height at which they are placed prevents their features from being seen in detail, but the sculptor has given them elegant and graceful profiles, which are easily seen from below.

Thus on the cornices, the cupola, the acroters, the attics, the entablatures of the building, but exclusive of the half-engaged figures on the pediments, the *bassi-relievi* on the vaultings and on the hemicycles, and the figures on the gates, there are fifty-two statues three times larger than life, which form for St. Isaac's an everlasting people of bronze in varied attitudes, but subject, like an architectural chorus, to the cadences of linear rhythm.

Before entering the church, which I have sketched as faithfully as the lack of words allows, I must guard

against the belief that because of its noble, pure, severe lines, its sobriety of ornamentation, and the austerely antique taste of the architecture, the cathedral of St. Isaac's, with its perfect regularity, has the coldly monotonous and slightly gruesome aspect of the architecture called classical for want of a more accurate expression. The gilding of the cupolas, and the rich variety of the materials used in the building, have preserved it from this defect; while the climate colours it with plays of light with unexpected effects, which make it thoroughly Russian instead of Roman. The fairies of the North flutter around the noble monument and nationalise it, without depriving it of its antique and grandiose aspect.

Winter in Russia has a poetry of its own; its rigours are compensated by extremely picturesque, beauteous effects and aspects. The snow frosts with silver the golden cupolas, outlines with a shining line the entablatures and the pediments, puts white touches upon the brazen acanthus, fixes luminous points upon the projections and statues, and modifies all the relations of the tones by magical transpositions. At this season St. Isaac's acquires a thoroughly local character. It has superb colouring, whether it stands out picked out in white against a background of gray sky, or whether its

profile shows against one of those turquoise and rose skies which shine over St. Petersburg when the cold is dry and the snow cracks under the feet like glass powder. Sometimes, after a thaw, the icy wind in one night freezes upon the mass of the monument the moisture that has exuded from the granite and the marble; a network of pearls, finer and rounder than dew-drops on plants, envelops the gigantic pillars of the peristyle; the reddish granite turns to tenderest rose, and its smooth surface acquires a bloom like that of a peach or of a plum-tree blossom; it becomes transformed into a new and unknown material like unto the precious stones of which the Heavenly Jerusalem is built. The crystallisation of vapour covers the edifice with a diamond dust that sends out flashes and bluish gleams when touched by a sunbeam, making it look like a cathedral of gems in the City of God.

Every hour of the day has its own mirage. When one looks at St. Isaac's in the morning from the quay of the Neva, it appears the colour of the amethyst and the smoky topaz, amid an aureole of milky and rosy splendours. The whitish mists which float at its base separate it from earth and make it float upon an archipelago of vapour. At night, when seen from the

corner of the Little Morskaïa, and when the light falls in a particular way, the windows lighted up by the rays of the setting sun, it seems to be illuminated and burning within, and the great windows burn unconsumed in the sombre walls. Sometimes in foggy weather, when the clouds are low, they descend upon the cupola, and cap it as if it were a mountain summit. I have seen — and a wondrous sight it was — the lantern on the upper half of the dome disappear in a bank of fog; the cloud cutting with its band of mist the gilded hemisphere of the high tower, gave to the cathedral a prodigious height and the air of a Christian Babel, seeking to find but not to brave in the heavens Him without whom builders build but in vain.

Night, which in other climates casts its opaque shades upon buildings, cannot entirely extinguish St. Isaac's; its dome remains visible under the black dais of heaven, with tones of pale gold like an immense semi-luminous ball; no darkness, not even that of the most sombre nights of December, can prevail against it; it is always seen above the city, and if the dwellings of men are lost in the shadows of sleep the house of God shines and seems to watch over them. When the darkness is less intense, when the scintillation of the stars and the faint

light of the Milky Way allow the outlines of objects to become visible, the great masses of the cathedral show out majestically with mysterious solemnity. Its polished pillars are revealed by an unexpected reflection, and upon the attics the faintly visible statues seem to be terrestrial sentinels intrusted with the guard of the sacred edifice. What is left of light in the heavens concentrates upon one point of the dome with such intensity that the nocturnal passer-by may take the single golden spot for a lighted lamp. At times an even more wondrous effect is produced,—luminous touches flame at the extremity of each of the mouldings which divide the dome, and cover it with a crown of stars, a sidereal diadem placed upon the golden tiara of the temple. A less scientific and more credulous age would take this for a miracle, so dazzling and inexplicable is this very natural effect.

If the moon is full and shows free from clouds, about the middle of the night, St. Isaac's assumes under its opaline light, ashen, silvery, bluish, violet tints of unimaginable delicacy; the rosy tones of the granite turn into a faint purple shade, the bronze draperies of the statues whiten like linen robes, the gilded cupolas and belfries are enriched by reflections like unto pale, trans-

parent amber; the snowy lines of the cornice here and there flash like spangles. The orb of night, in the depths of the steel-cold, blue Northern sky, seems to be looking at its own silvery face mirrored in the golden surface of the dome. The beam which results from this recalls the electrum the ancients made of gold and silver molten together.

From time to time the fairy beauties with which the North relieves the length of its icy nights, display their magnificence above the cathedral: the aurora borealis flashes up, behind the dark silhouette of the building, its mighty polar fireworks; an ever-shifting irradiation of light-waves, luminosity, and changing phosphorescent zones, blooms with a silvery, pearly, opaline, rosy splendour that dims the stars and makes the ever-radiant cupola seem black save for the one shining point, the golden lamp of the sanctuary, which nothing can eclipse.

I have endeavoured to paint St. Isaac's on winter days and nights, but the summer is no less rich in effects as novel as they are wonderful; on those long days, scarce interrupted by a short diaphanous hour of night, which is at once a twilight and a dawn, St. Isaac's, bathed in light, stands out with the majestic

clearness of a classical monument. The vanished mirage allows the superb reality to be seen; but, when the transparent shadows envelop the city, the sun continues to shine upon the colossal dome; from the far distant horizon, below which it plunges to emerge at once, its beams still strike the gilded cupola. So in mountain chains the highest peak remains illumined with a flash of sunshine, while the valleys below have long since disappeared in the mists of evening; but at last the light abandons the gilded peak and seems regretfully to reascend to heaven, while here the glorious light never leaves the dome. When all the stars in the sky are extinguished, there is still one blazing upon St. Isaac's.

Now that I have to the best of my power given you an idea of the exterior of the cathedral in its general aspects, let us enter, for the interior is no less superb.

The ordinary entrance to St. Isaac's is through the southern door, but it is well to try to enter by the western door, opposite the Ikonostas; it is from this point that the building shows to the greatest advantage. No sooner has one stepped within than one is filled with amazement. The mighty grandeur of the architecture, the profusion of the most precious marbles, the

brilliancy of the gilding, the fresco tints of the mural paintings, the shimmering of the polished pavement, in which everything is reflected, — all combine to produce a dazzling impression, especially if the glance rests, as it must inevitably do, upon the Ikonostas: a marvellous edifice, a temple within a temple, a façade of gold, malachite, and lapis-lazuli, with gates of massive silver; and yet this is only the veil of the sanctuary. The eye is forcibly attracted to it, whether the open doors allow one to perceive the sparklingly transparent colossal Christ in painted glass, or whether, closed, they merely show in the round bay the purple curtain which seems to have been dyed in the blood of Jesus.

The interior arrangement of the edifice is exceedingly simple. Three naves correspond to the three doors of the Ikonostas, and they are cut transversely by the nave which forms the arms of the cross, completed externally by the projecting porticoes. The dome rises at the point of intersection; at the corners, four other domes balance symmetrically and mark the architectural rhythm.

Upon a substructure of marble rises the Corinthian order with fluted pillars and pilasters, and bases and capitals of gilded bronze and ormolu, which forms the

decoration of the building. This order, applied to the walls and to the massive pillars which support the vaulting and the roof, is surmounted by an attic cut by pilasters, forming panels and frames for paintings. On this attic rest the archivolts, the pediments of which are decorated with devotional subjects.

The spaces on the walls between the pillars and pilasters are overlaid, from the substructure to the cornice, with white marble, on which are outlined panels and compartments in marble of various colours: Genoa green, speckled Sienna yellow, various jaspers, red Finland porphyry, — the finest materials, in short, which the richest quarries could furnish. Niches supported by brackets contain paintings and break pleasantly the plane surfaces. The roses and modillions of the soffits are of gilded galvano-plastic bronze and stand well out from the marble compartments. The ninety-six pillars and pilasters have been brought from the Tvidi quarries, which furnish a fine marble veined with gray and rose. The white marble comes from Seravezza, and Michael Angelo preferred it to the Carrara marble: I need say no more, for the architect of St. Peter's and the sculptor of the Tomb of the Medici was a connoisseur in marble if there ever was one.

Now let us come to the cupola, which opes above the visitor's head its aerial abyss. It is of an unchanging solidity, in which iron, bronze, brick, granite, and marble combine their well-nigh eternal resistance, in accordance with mathematical laws evolved by careful calculation. The dome, from the flooring to the lantern vaulting, is two hundred and ninety-six feet and eight inches high, or forty-two sagens two arshins in Russian measures. The length of the building is two hundred and eighty-eight feet and eight inches, or thirty-nine sagens two arshins; and the breadth is one hundred and forty-nine feet and eight inches, or forty-one sagens three arshins.

In the very top of the lantern a colossal Holy Ghost displays, at an immense height, its white wings in a glory; lower down there is a semi-cupola with golden palm branches on an azure ground. Then comes the great spherical vault of the dome, its upper opening bordered by a cornice with a frieze adorned with gilded wreaths and angels' heads. The base rests upon the entablature of the order of twelve fluted Corinthian pilasters, between which are twelve windows; an imitation balustrade, which forms a transition between the architectural work and the painting, crowns this entab-

lature; and in the luminosity of a vast sky shines the great composition representing the "Triumph of the Virgin."

This painting, like all those on the dome, was intrusted to Brulof, known in Paris by his painting of the "Last Day of Pompeii," which figured in one of the exhibitions. He deserved to be chosen, but ill health, followed by premature death, did not allow him to execute this important work in person; he only managed to draw the cartoons, so that, carefully as his ideas and directions were followed, it is to be regretted that these paintings, so very well suited to their decorative destination, should not have had the advantage of the eye, the hand, and the genius of the master. No doubt he would have managed to impart to them all they now lack, — touch, colour, fire, everything, in a word, that comes up in the execution of the best-ordered work, and which a man of similar talent, carrying out another one's thought, is unable to put into it.

In order that my description may be somewhat orderly, let us face the Ikonostas; we shall thus have before us the group which forms the centre of this vast composition. The Blessed Virgin, enshrined in a glory, is seated on a golden throne, her eyes cast down, her

hands majestically crossed on her bosom; she seems, even in heaven, to submit to triumph rather than to accept it. She is the handmaiden of the Lord, *ancilla Domini*, and she yields to the apotheosis. On either side of the throne are St. John the Baptist, the Precursor, and St. John the well beloved disciple, known by his eagle. They both deserve their place of honour, for the one foretold the coming of Christ, the other followed Him to the Garden of Olives, was with Him during His Passion, and it was to Him that the dying God intrusted His Mother.

Above the throne flutter little angels bearing lilies, the symbol of purity. Great angels placed at intervals, with outspread wings, in bold, foreshortened poses, support the bank of clouds that bear the groups I shall now describe, beginning with the left of the Virgin as the spectator looks at her, and running around the cupola until we have got to the right and thus closed the cycle of the composition. One of these angels is armed with a long sword, the attribute of St. Paul, who is seen kneeling above him on a cloud, next to St. Peter, his head turned towards the Virgin; cherubs are opening the Epistles and playing with the golden keys of Paradise. Upon a cloud which floats above the

balustrade and forms an aerial base for the groups, is noticed, next to St. Peter and St. Paul, a white-bearded old man in the dress of a Byzantine monk; it is St. Isaac of Dalmatia, the patron saint of the cathedral. Near him stands St. Alexander Nevsky, wearing a breast-plate and a purple mantle; angels hold standards behind him, and upon a gilded disk the image of Christ recalls the service to religion rendered by the holy warrior.

The next group is composed of the three holy women, namely, Anna, mother of the Virgin, Elizabeth, mother of the Precursor, and Catherine, superbly dressed with an ermine mantle and brocade gown, and a crown on her head, — not because she belonged to a royal or princely house, but because she unites the triple crown of virginity, martyrdom, and science, so that her original name, Dorothy, was changed to that of Catherine, the Syriac root of which, "Cethar," means "crown;" her splendour therefore is allegorical. An angel placed under the crown holds fragments of the wheel, with curved teeth, the instruments of the saint's execution.

Separated by a small space from the group I have just described, a third cloud upbears St. Alexis, the man in God, wearing a monk's dress, and Emperor Con-

stantine, with gilded armour and purple mantle; by his side an angel carries the axe and fasces; another angel, placed behind, holds the badge of command, an ancient sword in its sheath.

The last group, nearest the Virgin's throne, represents St. Nicholas, Bishop of Myra and patron saint of Russia, wearing a dalmatic and a green stole figured with gold crosses, gazing admiringly upon the Mother of God; he is surrounded by angels holding banners and sacred books. In these figures the patron saints of Russia and the imperial family are easily recognised. The mystic thought which underlies this immense composition, some two hundred and twenty-eight feet in length, is the "Triumph of the Church," symbolised by the Virgin.

The arrangement of the composition recalls somewhat that of the cupola of St. Geneviève, by Baron Gros. This is not a reproach to Brulof; such resemblances are unavoidable in devotional subjects, the main outlines of which are settled beforehand. Conforming himself to the intentions of the architect, much more so than some of the other artists engaged in decorating the church, Brulof, or the man who carried out his scheme of colours, avoided bright colours

and blacks, always objectionable in mural painting because they make holes in the architecture and give the figures a relief which spoils the lines of the building. These paintings and those which adorn the cathedral do not attempt to reproduce the hieratic, motionless, unchanging attitudes of Byzantine art, even when they are painted on gold backgrounds. De Montferrand very judiciously conceived that, as the church of which he was the architect borrowed its forms from the pure Greek or Roman style, the artists who were to be intrusted with the painting should draw their inspiration from the great Italian school, — the most expert and the most skilful in decorating religious buildings in this style. So the paintings in St. Isaac's are in no wise archaic, contrary to the customs of the Greek church, which readily conforms to the models fixed from the earliest days of the Greek church, and traditionally preserved by the painters of Mount Athos.

Twelve great gilded angels, performing the duty of caryatids, support brackets on which rest the bases of the pilasters that form the interior order of the dome and separate the windows; they are no less than twenty-one feet in height, and have been cast

in four pieces by the galvano-plastic process, the joints being quite invisible; in this way they have been made sufficiently light not to overburden the cupola, in spite of their dimensions. The crown of gilded angels, which are bathed in brilliant light and flash with metallic reflections, has an exceedingly rich effect; the figures are arranged in accordance with a certain conventional architectural line, but with sufficient variety of attitude and motion to avoid the monotony which would result from too rigorous uniformity. Various attributes, such as books, palms, crosses, scales, crowns, and trumpets, justify the slight differences of attitude, and indicate the celestial functions of these superb statues.

The spaces between the angels are filled by seated apostles and prophets, each with the symbol by which he is known. All these figures, broadly draped, and in very good style, stand out from a background of golden light of almost the same value. The general tone is clear, and as much as possible like that of frescoes.

The pendentives are occupied by four colossal evangelists. The artist endeavoured to give these figures the proud and violent attitudes favoured by the painter

of the Sistine Chapel. Pendentives, by their peculiar form, compel the forcing of the composition so as to confine it within their limits, and the constraint due to the frame-work is often profitable to the inspiration. These evangelists are very striking; by the winged lion is known St. Mark, who with one hand holds his Gospel, and with the other raised seems to be preaching or giving a blessing; a golden circle shines around his head; a full blue drapery falls over his knees; above him angels bear a cross. St. John, dressed in a green tunic and a red mantle, is writing upon a long papyrus-band unrolled by two angels near him; the mystic eagle flaps its wings and flashes apocalyptic glances. Leaning on the ox St. Luke gazes upon the portrait of the Virgin, the work of his brush, which the angels are holding before him. The labarum floats above the halo around his head. An orange-red drapery falls around him in broad masses. An angel companion of St. Matthew stands by the evangelist's side. The latter wears a violet tunic, a yellow mantle, and has a book in his hand. Against the dark sky which forms a background for this as well as the other figures, are flying cherubim, and sparkles a star.

On the points of the pendentives are set four pictures representing incidents in the Passion of Christ. In the one, Judas, preceding soldiers carrying lanterns and torches, gives to his Master the treacherous kiss which points Jesus out among the disciples; in the other, Christ, standing, is whipped by two executioners armed with knotted ropes; the third shows the Just Man whom the Jews have rejected in favour of Barabbas, and Who is led away from the prætorium to be handed over to the executioners, while Pontius Pilate on his tribunal washes his hands of the blood which has stained them forever. The fourth painting represents what the Italians call the Spasimo, the breaking down of the victim under the weight of the cross of torture, on the way to Calvary; the Virgin, the holy women, and St. John escort the Divine sufferer, in attitudes of grief.

In the attic of the transept is seen on the right, facing the Ikonostas, Pietro Bassine's "Sermon on the Mount." On a plateau in an elevated place, shaded by a few trees, Jesus, seated among the disciples, is preaching; a crowd has collected to listen to Him; the paralytics themselves have managed to reach the spot on their crútches; the sick are brought

on their beds, thirsting for the Word of God; the blind grope their way; women listen with all their heart; while in one corner Pharisees are disputing and arguing. The ordering of the composition is fine, and the well-distributed groups bring out the full importance of the figure of Christ placed in the centre. The two paintings on the sides have for subjects the Parables of "The Sower" and "The Good Samaritan." In the one Jesus is walking through the fields with His disciples, and shows them the sower sowing the grain, with the birds of heaven flying above his head. In the other, the good Samaritan, who has dismounted, is pouring oil upon the wounds of the young man left by the roadside, whose call for help the Pharisee would not listen to. The first painting is by Nikitine, the second by Sazanof. In the vaulting in the panel, framed with rich ornaments, cherubs are holding a book against the background of sky.

Opposite the "Sermon on the Mount," in the attic at the other end of the transept, is a vast composition by Pluchart, "The Miracle of the Loaves." Jesus is in the centre and His disciples are distributing to the hungry multitude the miraculous bread which

is constantly renewed, — symbol of the Eucharistic bread, which feeds generations and multitudes upon earth. The paintings on the two side walls represent "The return of the Prodigal Son," and "The Labourer of the Eleventh Hour," whom the stewards are driving away, but who is welcomed by the master. The one is by Sazanof, the other by Nikitine. Cherubim upraising a ciborium are painted on the vaulting.

The centre nave from the transept to the gate, has been decorated by Bruni. In the pediment at the end, Jehovah, enthroned on a cloud and surrounded by a host of archangels, angels, and cherubim, forming a circle symbolic of eternity, — seems to be satisfied with creation and to bless it. At a nod of His brows the Infinite has trembled within its deepest recesses, and nothingness has become everything.

On the attic is the terrestrial Paradise, with its trees, flowers, and animals. The first two human beings live in peace among the creatures which sin, and death the consequence of sin, will make hostile later on. As yet the lion does not tear the gazelle, the tiger does not spring at the horse, and the elephant is unaware of the power of its tusks. All respect the image of God imprinted on the faces of the dwellers in

Eden. In the vaulting, angels contemplate with amazement the sun and the moon, the luminaries of heaven, which have just been lighted.

The panel in the attic has for its subject "The Deluge;" the waters pouring in cataracts from the abyss and the sky have covered the young world so soon corrupted, which has already made God regret that He has given it life. A few peaks, which the flood will soon overtop, alone emerge from the shoreless ocean; the last remnants of mankind, condemned to perish, cling desperately to them with stiff and contracted muscles, and seek to climb upon the narrow plateau. In the distance, under the rain that falls in torrents, floats the Ark, bearing within its hollow sides the sole survivors of the ancient creation. On the other panel, the companion painting to "The Deluge" is "Noah's Sacrifice." From a primitive altar in the form of a block of rock, ascends into the serene air the bluish smoke of the sacrifice that God has accepted; the patriarch, with the high stature of an antediluvian man, towers over his sons and his daughters-in-law, prostrated around him; each pair of them will be the ancestors of a great human family. In the background, against a curtain of clouds that are passing away, the

rainbow curves its varicoloured arch, — the sign of the covenant, which promises, when it appears after a storm, that henceforth the waters shall not again cover the earth, henceforth safe from any cosmic catastrophe until the day of Judgment.

Somewhat farther on, the "Vision of Ezekiel" covers a great portion of the vaulting. Standing upon a rock, under a sky ablaze with crimson reflections, in the centre the valley of Jehoshaphat, the dead population of which is germinating and quivering like corn in the furrow, — the prophet beholds the terrifying spectacle outspread about him; at the irresistible call of the angels blowing trumpets, the dead arise in their shrouds, the skeletons drag themselves on fleshless limbs, and re-adjust their scattered bones; the bodies raise from out of the sepulchres their decomposed faces, to which life returns with terror and remorse. These larvæ that were once the nations of the earth, seem to beg for mercy and to regret the night of the tomb, save a few just ones full of hope in the Divine goodness, and unterrified by the dread gesture of the prophet. This painting, which is of considerable dimensions, exhibits great power of imagination and masterly vigour of style; it is plain that the artist studied the frescoes in

the Sistine chapel; the colouring is sober, strong, of historical tone, — that noble vestment of thought which modern painters too often abandon for sensational lighting and the minute, accurate details so utterly out of place in monumental and decorative painting.

At the end of the same nave, on the vaulting of the Ikonostas, Bruni has painted "The Last Judgment," foretold in the vision of Ezekiel. A colossal Christ, twice and even thrice as tall as the figures that surround Him, stands before His throne on cloud steps. I am very much in favour of this Byzantine fashion of making the Divine and chief personage dominate in a visible manner; it strikes at once both the cultivated and the uncultivated imaginations, the latter by the material aspect, the former by the ideal. The ages are past, Time is no more, Eternity, Recompense, and Chastisement alone subsist; overthrown by the breath of angels the old skeleton falls to powder, its scythe broken. Death itself dies in its turn.

On the right of Christ crowd, with an upward movement, swarms of souls of the blessed, with slender, pure forms, long, chaste draperies, faces radiant with beauty, love, and ecstasy, fraternally welcomed by the angels. On His left fall in a tremendous rush,

repelled by stern, severe angels, with pointed wings and flaming swords, the groups of the damned, in which are seen under their hideous forms all the evil tendencies that drag man down, — Envy with its long hair falling on its lean temples like knots of serpents; Avarice, sordid, angular, and contracted; Impiety, casting at heaven a glance of powerless menace. All the guilty, borne down by their sins, are plunged into the abyss where the contracted hands of demons, the bodies of which are not seen, await them, to tear them in eternal torture. These knotty hands, provided with claws that look like the iron combs used by torturers, are intensely poetic and terrifying; they are an invention worthy of Michael Angelo or Dante. The hands I saw in the cartoon, but looked for in vain in the painting, — the projecting cornice and curve of the dark vaulting in this corner no doubt preventing their being seen.

At the two ends of the transept, of which Bruni's "Last Judgment" occupies the centre, are paintings arranged as follows, but which a scanty light prevents being appreciated properly: in the top, at the back, is the "Resurrection of Lazarus," the brother of Martha and Mary, by Shebonief; above, in the pediment,

"Mary at the feet of Christ," by the same artist; on the side wall "Jesus casting out a devil," "The wedding at Cana," and "Christ saving St. Peter on the waters;" —all by Shebonief, as also, on the other side, is the great painting in the attic representing "Jesus restoring to life the Son of the Widow of Nain," and that in the pediment, "Jesus calling little children to Him." The side wall contains various miracles of Christ, by Alexeïef, —"The Healing of the Paralytic," "The Repentant Woman," "The Healing of the Blind."

Another transept —for the church, divided into three naves along its length, is divided by five others in its breadth — contains paintings by different artists: "Joseph receiving his Brethren in Egypt," by Markof, is a vast composition which fills up the whole of the attic; "Jacob on his death-bed blessing his Sons," is represented in the pediment; this painting is the work of Steuben. On the three panels of these walls, according to the division I have adopted, follow Pluchart's "Aaron's Sacrifice," "Joshua reaching the Promised Land," and "Gideon finding the Fleece." On the attic opposite the painting of "Joseph receiving his Brethren," is Alexeïef's "Crossing of the Red Sea," — a tumultuous, disorderly composition, the action in

which is somewhat too violent for mural painting; it is difficult to make out the subject, owing to the multiplicity of figures, especially as the background is unfavourable. Above, "The Destroying Angel slaying the First-born of Egypt;" the latter painting is also by Alexeïef. Pluchart's "Moses saved from the Nile," "The Burning Bush," and "Moses and Aaron before Pharaoh," adorn one of the walls; the other is ornamented by paintings representing "Miriam singing the praises of God," "Jehovah giving the Tables of the Law to Moses on Mount Sinai," and "Moses dictating his Last Will," by Zavialof.

At each end of the lateral naves on the right and left of the door, rises a cupola. In the first, Riss has painted in the vaulting the "Apotheosis of St. Fevronia," surrounded by angels bearing palms and instruments of torture such as torches, faggots, and swords. In the pendentives, on a golden background in imitation of mosaics, the prophets Hosea, Joel, Haggai, and Zechariah. Within the arches historical and devotional subjects, among others "Minine and Pozarsky," names which make every patriotic Russian heart beat high. I may be allowed to devote a few lines to this painting, since it is not sufficient, especially for readers who are

not Russians, to merely mention the titles, as one may do with a scene drawn from Holy Scripture, which every Christian knows, whatever the communion to which he belongs.

Kiniaz Pozarsky and Minine the moujik have resolved to save their country, which the Poles threaten to invade; they are preparing to start, and are advancing at the head of their troops, the nobility and the people clasping hands in the person of these two heroes, who, desiring to place their enterprise under the protection of God, have caused to be borne before them by the clergy the holy image of our Lady of Kazan, upon which, as a sign of approval, falls a beam from on high. Men, women, children, old men, people of every age and every condition, prostrate themselves in the snow as the procession goes by. At the back are seen palisades and the crenelated walls and towers of the Kremlin.

The other pediment shows Dimitri-Donskoï kneeling on the threshold of the monastery and receiving the blessing of St. Sergius Rodonej, accompanied by his monks, before he goes to defeat the Tartars under Mamaï, near Koulikovo.

The subject of the third painting is Ivan III, show-

ing to St. Peter, the Metropolitan, the plans of the Cathedral of the Assumption at Moscow; the holy man appears to approve of them and to call down the blessing of Heaven upon the pious founder. The fourth vault is filled with a council of apostles, upon whom the Holy Ghost is descending.

In the companion cupola are seen the following paintings, all by Riss: on the ceiling the "Apotheosis of St. Isaac of Dalmatia;" on the pendentives, Jonas, Nahum, Habbakuk, and Sophronia; the arches contain subjects relating to the introduction of Christianity into Russia: "Vladimir asked to embrace the Christian faith," "The Baptism of Vladimir," "The Baptism of the Inhabitants of Kief," "The Publication of the adoption of Christianity by Vladimir." These cupolas are ornamented with an Ionic order. The paintings themselves, cleverly composed, are executed somewhat too much like historical paintings; the artist, seeking for effects, has not remembered sufficiently the conditions of mural painting; scenes which are framed within arches or architectural divisions should be toned down rather than dramatised, and approach polychrome *bassi-relievi*. A painter working in a church or a palace should above all be a decorator, and sacrifice

his own self-love to the general effect of the monument; his work must be connected with it so as to be undetachable. The great Italian masters, in their frescoes, so different from their paintings, have understood better than the masters of other nations this particular aspect of art. This reproach is not addressed to Riss in particular; it applies in varying degrees to most of the artists charged with the decoration of St. Isaac's, who have not always made the sacrifices of execution called for by mural painting.

The blocks of masonry against which the pillars and pilasters are placed, are, like the walls, decorated with subjects by different artists; these paintings are placed in niches, with brackets and cartouches containing inscriptions. In these niches de Neff has painted "The Ascension," "Jesus Christ sending His Portrait to Abgarus," "The Elevation of the Cross," "The Birth of the Virgin," "The Presentation in the Temple," "The Intercession of the Virgin," "The Descent of the Holy Ghost." These paintings are full of feeling and colour, and may be counted among the most satisfactory in the church. Steuben has painted "St. Joachim and St. Anne," "The Birth of St. John the Baptist," "The Entry into Jerusalem," "The

Crucifixion," "The Entombment," "The Resurrection," and "The Assumption of the Virgin." Mussini's work consists of: "The Annunciation," "The Birth of Jesus," "The Circumcision," "The Purification of the Virgin," "The Baptism of Christ," and "The Transfiguration."

All the paintings in St. Isaac's are in oils. Fresco painting does not suit damp climates, and its boasted permanence does not resist the wear of two or three centuries, as is unfortunately proved by the more or less extensive state of deterioration of the greater number of masterpieces, the authors of which hoped would remain ever fresh and bright. Encaustic painting might have been resorted to, of course, but it is difficult to execute; painters are not well acquainted with it, and but rarely turn it to account. In addition, the wax is apt to shine in the parts which have been well worked over; and the experiments made with it are all too recent to base judgments upon as regards the durable qualities of the process. De Montferrand was therefore wise in preferring oils for the paintings in St. Isaac's.

Now let us come to the Ikonostas, that wall covered with holy images set in gold which conceals the secrets

of the sanctuary. Those of my readers who have seen the gigantic retables in Spanish churches will have some idea of the development which Greek worship gives to this part of the church.

The architect has raised his Ikonostas up to the attic, so that it is connected with the order of the edifice and is not out of harmony with the colossal proportions of the monument of which it fills up the whole end from one wall to the other. It is a temple façade within a temple. The lower portion is formed of three steps of red porphyry. The division line between the priests and the congregation is marked by a balustrade of white marble, with gilded pilasters, encrusted and inlaid with precious marbles. The wall of the Ikonostas is built of the finest Italian marbles, making a background which would be rich anywhere else, but which here disappears almost completely under the most gorgeous ornamentation.

Eight fluted malachite columns of the Corinthian order, with gilded bronze bases and capitals, and two engaged pilasters, form the façade and support the attic. The colour of the malachite, its metallic brilliancy, its green coppery tints, strangely attractive to the eye, its perfect hard stone polish, surprise by their beauty

and magnificence. At first it is impossible to believe in the reality of such luxury, for malachite is used only for tables, vases, coffers, bracelets, and jewelry, while these pillars, as well as the pilasters that accompany them, are forty-two feet high. The plates of malachite cut out of the block by circular saws, invented on purpose, are joined so accurately that they look like monoliths resting upon bronze bases, supported upon iron cylinders cast in one piece, on which rests the lower portion of the attic.

There are three doors in the Ikonostas. The centre one leads into the sanctuary; the two others into the chapels of St. Catherine and St. Alexander Nevsky. The order is thus distributed: a pilaster in the corner, a pillar, then the chapel door, next three pillars, the main entrance, three other pillars, the chapel door, a pillar, and a pilaster. The wall is divided by these pillars and pilasters into spaces which form frames, and which are filled with paintings on gold backgrounds, in imitation of mosaics. They are the models for the real mosaics themselves, which are gradually replacing the paintings. From the substructure to the cornice there are two superimposed rows of frames, separated by a secondary cornice broken by the pillars, and which

rests, over the centre gate, upon two small pillars of lapis-lazuli, and over the chapel doors upon pilasters of white statuary marble. Above runs an attic cut by pilasters overlaid with porphyry, jasper, agate, malachite, and other native precious materials; it is decorated with gilded bronze ornaments, the richness and splendour of which are not surpassed by any retable in Italy or Spain. The pilasters placed over the pillars form compartments, which are also filled with paintings on a gold background.

A fourth story, in the shape of a pediment, rises above the line of the attic and ends in a great gilded group of angels in adoration at the foot of the Cross, on either side of which an angel kneels in prayer; it is by Vitali. In the centre a painting by Givago represents "Jesus Christ in the Garden of Olives," accepting the cup of bitterness during that funereal watch when His dearest apostles fell asleep. Immediately below it, two great angels in high relief, holding sacred vases, their silvery wings fluttering, their tunics flowing in many swelling folds, accompanied by little angels in less high relief, which sink into the wall, are placed by the side of a larger panel representing "The Last Supper," half in painting and half in bas-relief. The

figures are painted; while the background, gilded all over, represents, with skilfully arranged flat surfaces, the room in which took place the Paschal love-feast. This painting is also by Givago.

Under the arch of the door, adorned with a semi-circular inscription in Slavic characters, rises a group thus arranged: in the centre, Christ, the eternal high-priest according to the order of Melchisedec, is seated upon a richly adorned throne; in one hand He holds the orb of the world, represented by a globe of lapis-lazuli, and with the other makes the gesture of consecration; around His head is an aureole; His garments are of gold; the angels crowd behind, and at His feet are lying the winged lion and the symbolical ox. On the right follows the Blessed Virgin, on the left St. John the Precursor; this group, which breaks through the cornice, presents a remarkable peculiarity: the figures are in high relief, with the exception of the heads and hands, that are painted upon a plate of silver or other metal, cut out in contour; this mingling of Byzantine ikon-work with sculpture produces an extraordinarily powerful effect, and it is after a careful examination only that one observes that the faces and the bare parts of the body are seen to be not in relief. The gilded reliefs were

modelled by Klodt, the flats were painted by de Neff. By an insensible gradation, patriarchs, apostles, kings, saints, martyrs, just men, the pious multitude which forms the court and the army of Christ, and the groups which fill the spaces of the archivolt, are connected with the central subject. These latter figures are merely painted upon the gilded background.

The arches of the side doors bear on top, by way of ornament, the Tables of the Law, and a chalice of marble and gold, surrounded by rays, and accompanied by little painted angels.

When the sacred door which is in the centre of that vast façade of gold, silver, lapis-lazuli, malachite, jasper, porphyry, agate, — a wonderful jewel-casket, containing all the riches which human magnificence, unhampered by the thought of expense, can collect, — when, I say, that sacred door mysteriously closes its leaves of silver-gilt, chiselled, wrought out, carved, which are no less than thirty-five feet high by fourteen feet wide, one perceives through a blaze of light in ribbon frames, the most marvellous that ever surrounded the work of the brush, paintings representing the busts of the four Evangelists, with the angel Gabriel and the Blessed Virgin full length. When, in the course of worship,

the sacred gate throws open its broad leaves, a colossal Christ, forming the painting in the window at the end of the sanctuary, appears amid gold and purple, His right hand raised in blessing, in an attitude in which modern science is happily united with the majesty of Byzantine tradition. Most beautiful, most splendid, is this image of the Saviour, illumined by dazzling rays, as if it stood in the Heaven perceived through the arch of the Ikonostas. The mysterious obscurity which fills the church at certain times, increases still more the brilliancy and transparency of this magnificent stained-glass window, which was executed in Munich.

These are the main divisions. Now let me describe the figures they contain, beginning with the first row on the visitor's right, as he looks at the Ikonostas.

First comes Jesus Christ, on a throne of Byzantine architecture, the orb in one hand, the other raised in blessing; next, St. Isaac of Dalmatia, unrolling the plan of the cathedral. These two figures are in mosaic on backgrounds formed of small crystal cubes, backed with ducat gold, producing the warm, rich effect admired in St. Sophia's at Constantinople, and St. Mark's at Venice. St. Michael, bishop of Myra, and patron saint of Russia, wearing a brocaded dalmatic, his hand raised and hold-

ing a book, fills the third panel. The line is completed by St. Peter, who is separated from St. Nicholas by the door of the side chapel. All these figures are the work of de Neff. On the second row, beginning with the group of Jesus Christ in glory, surrounded by the elect, the first figure is that of St. Michael overcoming the dragon; in the same panel are St. Anne and St. Elizabeth, whose maternity was miraculous. The last compartment contains Constantine the Great, and the Empress Helena clad in purple and gold. This series is by Theodore Brulof. Following the same order are seen on the attic, separated by marble pillars overlaid with hard stone, the prophet Isaiah, whose extended hand seems to pierce the darkness of the future, Jeremiah, with a robe on which are inscribed his lamentations, David leaning on his harp, Noah accompanied by the rainbow, and finally Adam, the father of mankind, painted by Givago. On the left of the sacred door, balancing symmetrically the Christ placed on the other side, the Blessed Virgin is first seen, with the Child Jesus in her lap; this painting is already in mosaic, as well as the next panel, which represents St. Alexander Nevsky in his armour, with a buckler and the standard of the faith, on which is borne the image of Christ.

Near St. Alexander Nevsky is St. Catherine, a crown on her brow, a palm in her hand, and by her side the wheel which was the instrument of her martyrdom. In the corner beyond the chapel arch, St. Paul leans on his sword. The whole of this series is by de Neff. The second series contains St. Nicholas in his stuff robe; St. Magdalen and the Czarina Alexandra in the same panel, the one marked by a vase of perfume, the other by the crown, the sword, and the palm; St. Vladimir and St. Olga, recognisable by their imperial costumes; these are by Brulof. In the third series come, in the following order, Daniel with the lion, Elijah the prophet, King Solomon carrying a model of the Temple, Melchisedec, king of Salem, presenting the bread of sacrifice, and finally the patriarch Abraham,—all by Givago. This rampart of figures, separated by malachite pillars, compartments of precious marbles, and richly ornamented cornices, produces a magnificent and imposing effect in the mysterious penumbra which fills this part of the cathedral; occasionally a sunbeam streams upon the backgrounds of ruddy gold; a plate lights up, making the figure of a saint stand out as if it were living; the ray of light flows along the fluting of the malachite, a spark rests upon the gilded capital, a wreath is illumined

and straightway projects, the painted heads in the gilded group acquire a singular life, and resemble those miraculous images in legends, which look, speak, and walk. The twinkling tapers cast unexpected luminosity upon some detail hitherto concealed, and now suddenly seen in its full value. According to the time of day the veil of the sanctuary is darkened by warm shadows or illumined by a splendid blaze.

On the left of the Ikonostas as one faces it, is the chapel placed under the invocation of St. Catherine; it is reached through the Arcade, surmounted by angels holding the pyx, which leads into the great Ikonostas itself, alongside of the sacred door. The Ikonostas of the chapel of St. Catherine, which can be seen from the very end of the church, framed within the lateral nave, is thus arranged: a façade of white statuary marble, inlaid with malachite and adorned with gilded bronze ornaments, bears on the summit of the pediment a gilded sculptural group by Pimenef, representing Jesus Christ rising from the tomb, to the great terror of the guards; in the pediment cherubim display on a cloth the portrait of the Saviour, that miraculous imprint which was not painted by human hands; the Entombment is on a frieze within the archivolt; above the door is the Last Sup-

per; the leaves of the door itself are ornamented with four heads of Evangelists, the angel Gabriel, and the Virgin Mary. In the first panel on the right is Christ holding the open Gospels; in the panel above is St. Catherine with her usual attributes, the crown, the palm, and the wheel; on the left panel the Holy Virgin of Vladimir forms a companion to the Christ; above is the martyrdom of St. Anastasia, bound to the pile; over the right door, which is cut in cant, is the Emperor Constantine, wearing a crown and a robe of gilded brocade covered with eagles; in the upper compartment St. Metrophanius of Voronej, with his crozier; on the other door the Empress Helena, holding a cross, in remembrance of the fact that she discovered the remains of the True Cross; above, St. Sergius Rodonej.

Within the Ikonostas are painted "Jesus Christ blessing the image of the Saviour on linen," by Pluchart, and a "Madonna" by Chamechine. Opposite the window rises the side wall of the great Ikonostas, adorned with sculptures and paintings. The brackets which support the attic are themselves supported by Ionic pilasters of white statuary marble; above the door angels worship a radiant chalice, raised on a base adorned

with three cherubs' heads. On the door itself the archangel Nicholas, freely copied by Theodore Brulof from the St. Michael in the Louvre, is overcoming the dragon. On either side are St. Alexis of Moscow and St. Peter the Metropolitan, both wearing rich sacerdotal vestments. The second row, formed of panels framed in rich mouldings, contains St. Boris, and St. Gleba, St. Barnabas, St. John and St. Timothy, St. Theodosius and St. Anthony. All these figures are painted on gold backgrounds, with a slight archaic feeling.

The ceiling of the dome represents "the Assumption of the Virgin;" the pendentives contain St. John Damascus, St. Cyril of Jerusalem, St. Clement, and St. Ignatius. In the recesses of the arches, Bassine, the painter of the mural work in this chapel, has represented the martyrdom of St. Catherine, that of St. Dimitri, that of St. George, and St. Barbara renouncing the world.

On the other side of the great Ikonostas, forming a companion to the chapel of St. Catherine, is the chapel of St. Alexander Nevsky, the Ikonostas in which is arranged in exactly the same way: the pediment is crowned with a gilded group of Jesus

on Mount Tabor, by Pimenef; below, cherubim display a drapery on which is inscribed an inscription in Slavic letters; on the frieze is painted "Christ bearing His cross;" in the archivolt, "The Last Supper;" on the pediment the four Evangelists, and "The Annunciation," with the angel Gabriel and the Virgin Mary; on the right of the door, "Christ calling little children;" the upper compartment contains St. Alexander Nevsky in his armour; on the back wall, on the same line, is the Czarevich, a young child supported by angels that bear him to heaven; below is St. Vladimir, wearing a crown and a brocade dress, and carrying a Greek cross; on the left the Blessed Virgin with the Child Jesus; above, St. Spiridion; on the cant wall St. Michael of Tver, in armour, and St. Olga in imperial costume, pressing a small cross to her breast. The figures on this Ikonostas are the work of Maïkof. Within the Ikonostas there is a "Christ blessing," by Pluchart, and "The Nativity," by Chamchine. The ceiling of the cupola represents Jehovah in glory, surrounded by a circle of angels and cherubim; in the pendentives are painted St. Nicodemus, St. Joseph, the husband of the Virgin, St. James the Less, called the brother of Christ, and Joseph of

Arimathea. The pediments of the arches are filled with scenes from the life of St. Alexander Nevsky, to whom the chapel is dedicated: in one he is praying for the fatherland; in another he is winning a battle over the Swedes, his white horse rearing in the centre of the mêlée; in a third, stretched out on his deathbed, he is dying like a Christian, between the burning candles and the priests repeating prayers; in the fourth his remains are being borne to their last resting-place, on a catafalque placed on a boat. These paintings, as well as the mural paintings in the chapel of St. Catherine, are by Pietro Bassine.

The wall of the principal Ikonostas, which closes the chapel of St. Alexander Nevsky on this side, is arranged and ornamented in exactly the same way, save that above the door the chalice is replaced by the Tables of the Law.

On the door itself Theodore Brulof has painted the angel Gabriel, and in the impost, Moses between the prophets Samuel and Elisha. The two neighbouring panels contain St. Polycarpus and St. Taraisius, St. Methodius, and St. Cyril, the apostle of the Slavs; the panels on either side of the door, St. Philip, and St. Jonas, Metropolitan of Moscow. All these figures,

on gilded backgrounds and in modernised Byzantine style, are by Dorner.

I have now to describe the Holy of Holies, hidden from the eyes of the faithful by the screen of gold, malachite, lapis-lazuli, and agate of the Ikonostas. Rarely does one penetrate within the mysterious and sacred place in which the secret rites of the Greek worship are celebrated. It is a sort of hall or choir, lighted by a stained-glass window, in which blazes a giant Christ, which is seen from the other end of the Church when the sanctuary gates are open. Two of the walls are formed by the interior faces of the decorated walls which I have just described; on the south, at the back of the door, St. Lawrence holds the gridiron, the instrument of his martyrdom, St. Basil the great, St. Gregory Nazianzen, are represented in the side compartments. The attic, divided into three frames, has in the first St. Gregory Dialagos, and St. Ephrem of Syria; in the second, above the door, St. Gregory of Nyssa, St. Samson, and St. Eusebius; in the third, St. Cosmo and St. Damian. Dorner, the Bavarian artist, painted the figures on the upper row, Moldavsky those on the lower.

The northern wall accurately reproduces this arrangement: St. Stephen is painted above the door; on either side are St. John Chrysostom and St. Athanasius of Alexandria, by Moldavsky. Dorner painted the upper row, which contains Alexis, the man in God, St. John Climax, St. Tycho of Amathontis, St. Pantaleimon, St. Methodius, St. Anthony, and St. Theodore of Kiev.

Behind the Ikonostas is seen the image of Christ, imprinted on the cloth held out by St. Veronica; it is by de Neff. Above the organ case, "Christ blessing the holy Offerings," by Chamchine. On the ceiling Bruni has painted a Holy Ghost, with angels; and on the three sides of the attic, "The Washing of Feet," "Jesus Christ giving the Keys to St. Peter," "Jesus manifesting Himself to the Apostles," — compositions in excellent style and filled with the truest religious feeling.

The altar, of white statuary marble, is of the noblest simplicity. The tabernacle is formed of a model of the church of St. Isaac's, of silver-gilt, and of great weight; the model has a number of details which are not found in the actual building, for instance: the buttresses supporting the campaniles are adorned with

great groups in relief, like those on the Arc de l'Étoile; and the attic, which is plain in the actual building, shows in the model a series of *bassi-relievi*, the effect of which would have been pleasing, it seems to me.

I have not mentioned here and there within the church, a number of medallions or compartments set in the vaultings and soffits; they are badly lighted, difficult to see, and have no other than a decorative value. They represent angels bearing sacred attributes, by Chamchine; Elijah, Enoch, Faith, Hope, Charity, Wisdom, Love, by Maïkof. I merely mention them in order that my work may be complete.

Now that I have described, with all the care of which I am capable, the exterior and interior of St. Isaac's, let me sketch with a freer and bolder brush some of the effects of light and shade in the vast interior. There is a certain lack of light in St. Isaac's, or at least the light is unequally distributed. The cupola casts a flood of light upon the centre of the cathedral, and the four great windows sufficiently illumine the cupolas situated in the four corners of the edifice; but other portions remain obscure, or at least are lighted only at certain hours of the day, and by passing incidental beams.

This defect was intentional, for nothing was easier than to cut windows in the building, which is clear on all sides. The architect preferred this mysterious twilight, favourable to religious impressions and to prayer; but he seems to have forgotten that this penumbra, which accords very well with Romanesque, Byzantine, or Gothic architecture, is less appropriate in a building in the classical style, which is meant to be well lighted, and which is covered with precious marbles, gilded ornaments, mural paintings, that ought to be visible and that one wishes to see after performing one's devotions. A number of the paintings were executed in great part by lamplight, a fact which in itself condemns the position they are placed in. It would have been easy, in my opinion, to conciliate everything, and to have in turn the necessary bright light or shadow by means of windows, which could have been closed with shutters, hangings, or opaque blinds; religion would have been no loser, while art would have been the gainer. If there are long summer days in St. Petersburg, there are also long winter nights which encroach upon the day time, and during which there falls from heaven but a scanty light.

I am bound to say, however, that striking effects result

from these alternations of shadow and brightness. When one beholds at the end of the obscure naves the chapels of St. Alexander Nevsky and St. Catherine, the white marble Ikonostases of which, adorned with gilded bronze, inlaid with malachite and agate, overlaid with paintings upon golden backgrounds, are illumined by a great lateral window, the brilliancy of these façades, framed in by the dark vaulting, which helps to set them off is positively dazzling. The great stained-glass Christ window glows in the penumbra with marvellous intensity of colour. The softened light does not injure the isolated figures, the sharp contours of which stand out against the golden background. The brilliancy of the metal always brings a figure out sufficiently, but in a composition with multiple groups and natural backgrounds, the case is not always the same. Many interesting details escape, even when glasses are used. Byzantine churches, or rather, to speak more accurately, churches in the Greco-Russian style, in which reigns that religious mysteriousness which de Montferrand sought to obtain in St. Isaac's, do not contain paintings properly so called; the walls are covered with decorative paintings, and figures drawn without any striving after effect or illusion, upon a flat gold or coloured back-

ground, in conventional attitudes, with unchanging attributes, expressed by simple lines and flat tints, clothing the edifice as with a rich tapestry, the general tone of which satisfies the eye. I am aware that the architect urged the artists charged with the paintings for St. Isaac's, to make use of broad masses, bold strokes, and a decorative manner, — a piece of advice much easier to give than to follow, in view of the style of architecture that has been adopted. Each artist has done his best according to his temperament, but his talent unconsciously yielded to the modern character of the church, except on the various Ikonostases, on which the figures, isolated or placed side by side in golden panels, stand out strongly and assume those sharp contours which painting needs when it is intended to ornament a building.

Bruni's compositions, the subject of which I have mentioned as they occurred in the description of the church, are noteworthy for the deep feeling of style and their really historical manner, due to profound and thoughtful study of Italian masters. I insist upon this quality, for it is disappearing with us as elsewhere. Ingres and his school are the last representatives of it. A certain piquancy of anecdote, a too curious striving

after effects and details, the fear lest too much austerity should compromise success, prevent modern works from having that stamp of masterly gravity which in past ages even second-rate paintings possessed. Bruni maintains the great traditions; he has drawn his inspiration from the frescoes in the Sistine Chapel and the Vatican; and besides his own personal feelings, he mingles with that inspiration something of the deep and thoughtful manner peculiar to the German school. It is plain that if he has long studied Michael Angelo and Raphael, he has also looked intelligently at Overbeck, Cornelius, and Kaulbach, too little known in Paris, and whose works have told more than is generally supposed on the schools of contemporary art. He meditates, arranges, balances, and thinks out his compositions, without suffering from the desire to get quickly at the painting itself, which makes itself felt nowadays in many paintings otherwise very meritorious. With Bruni execution is but the means of expressing a thought, it is not the end and aim. He knows that when the subject has been drawn on the cartoon in good style, with nobility and grandeur, the most important part of the art work is done. It may even be said that he neglects colour somewhat, and uses in too large

proportion sober, neutral, dull, abstract tints, so to speak, due to the fact that he desires to let the idea alone stand out strongly. I do not like in historical painting what is called illusion ; reality, when too crude, life, when too material, disturb those serene compositions, in which the images of the objects and not the objects themselves are reproduced. Nevertheless, it is wise to avoid somewhat, especially in view of the future, the dull and dark masses suggested by a study of old frescoes. The paintings which Bruni has executed in St. Isaac's are the most monumental in the church; they have more character and maestria. Although he is sufficiently acquainted with anatomy to indulge in the muscular violence called for by certain subjects, Bruni possesses in addition, as a special gift, unction, grace, and angelic suavity: approaching Overbeck's manner, his angels, cherubs, and blessed have an extremely charming elegance, high-bred air, and poetic look.

De Neff understood the work intrusted to him more as an artist working for a museum than as a decorator of the building; but one cannot blame him for it. His paintings, which are placed much too close to the eye, about breast-high, so to speak, in the niches and pilasters which form frames and give to mural

painting the aspect of an easel painting, — did not require the sacrifice of effect and perspective called for by attics, vaulting and cupolas. De Neff has a warm, brilliant colour, a clever and accurate execution, which recalls Peter de Hess, whose paintings I saw in Munich. "Jesus sending His portrait to Abgarus," and "The Empress Helena finding the True Cross," are remarkable works, which might be taken from their places without their value being diminished. All the other paintings by de Neff, in the niches and pilasters, bear the stamp of the master, and reveal a well-endowed artist, who has a very accurate feeling of colour and chiaroscuro. The single figures he has placed upon the Ikonostas, the heads and portions of bare flesh, painted by him in the great gilded group which surmounts the sacred door, have amazing vigour of tone and relief; it was difficult to combine more skilfully painting and high relief, the work of the brush and that of the chisel. Bruni's paintings for composition and style, and de Neff's for colour and execution, strike me as the most satisfactory in their kind.

Pietro Bassine, whose numerous works prove his abundance, his facility, and his practice in decorative work, which distinguished the painters of the eighteenth

century, — who nowadays have regained the rank denied them by David and his school, — Bassine easily covers great spaces, and understands what in art is called the machine; his compositions are pictures, a much rarer talent than people think, and which is gradually disappearing.

The sober, pure, and correct talent of Mussini is well known in Paris. He has painted in the niches and the pilasters several compositions which conform to the reputation he has acquired. Markoff, Zavialoff, Pluchart, Sazonoff, Theodore Brulof, Nikitine, Shebonieff, also deserve praise for the manner in which they have acquitted themselves of their task.

If I have not pronounced a final judgment on the cupola of Charles Brulof, it is because sickness and death, as I mentioned when describing his composition, carried out by Bassine, prevented his painting it himself and giving it the stamp of his own individuality, one of the most powerful and most remarkable produced by Russian national art. There was in Brulof the stuff of a great painter, and, with many defects, genius, which makes up for everything. His head, which he took pleasure in reproducing several times with the increasing pallor and thinness of disease, sparkles with

genius; under the wild fair hair and the brow ever paler, illumined by eyes in which life is concentrated, there was a certainly artistic and poetic thought.

Now let me sum up in a few lines this long study of the Cathedral of St. Isaac of Dalmatia. Unquestionably, whether the style is or is not approved, it is the greatest religious building erected within this century. It does honour to de Montferrand, who completed it in so short a space of time; he could go down to the grave saying to himself with more truth than many a proud poet: *Exegi monumentum aere perennius*, a satisfaction rarely granted to architects, whose plans are sometimes so long in being carried out, and who behold the inauguration of the temples they have begun only from the spirit world.

Rapid as was the building of St. Isaac's, nevertheless the time which passed between the laying of the foundation stone and that of the last stone, was long enough for many a change to take place. At the time when the plans of the cathedral were received the classical taste ruled undivided and uncontradicted; no other style was considered a type of perfection save the Greek or Roman. Whatever the genius of man had imagined to carry out the idea of a new religion was

considered as of no account; Romanesque, Byzantine, and Gothic architecture were in bad taste, contrary to rule, barbaric, in a word. They had an historical value, but unquestionably no one would have thought of taking any of them for a model. The Renaissance was barely tolerated on account of its love of antiquity, to which it added many delightful inventions and charming fancies blamed by severe critics. Then came the Romanticist school, which by its enthusiastic study of the Middle Ages and the national origins of art, made man understand by glowing commentaries the beauties of the basilicas, the cathedrals, and the chapels so long disdained as the patient work of unintelligent ages of faith. Then was discovered a very complete, thoroughly thought-out art, perfectly conscious of itself, obeying set rules, possessing a complicated and mysterious symbolism in buildings as amazing by their size as by the finish of their details, and which until then had been believed the chance work of ignorant stone-cutters and masons. A reaction took place, which soon became unjust, as does every reaction. The modern edifices erected in classical style were considered as absolutely devoid of merit, and it may be that more than one Russian regrets that in the construction of

this sumptuous temple it was not St. Sophia's at Constantinople that was imitated, rather than the Pantheon at Rome. This opinion could be easily formed and maintained; perhaps to-day it might triumph; I myself should not think it at all unreasonable, were the building of St. Isaac's to be begun now. But at the time the plans were drawn no architect would have done differently from de Montferrand; any attempt in any other direction would have appeared insensate.

As for myself, putting all systems aside, it appears to me that the classical style is best suited to St. Isaac's, the metropolis of the Greek church; the use of consecrated forms which are above fashion and time, which cannot become old-fashioned or barbaric, because they are eternal, however long the edifice remains standing,— were best in a monument of this kind, for they give to it a stamp of universality. Known to all civilised peoples, these forms can only excite admiration without surprise and without criticism; and though another style might have appeared more local, more picturesque, more novel, it would also have had the disadvantage of giving rise to contradictory judgments, and perhaps of appearing bizarre, an impression absolutely contrary to the effect it was desired to produce. The architect did

not seek singularity, he sought beauty; and undoubtedly St. Isaac's is the most beautiful of modern churches. Its architecture is admirably suited to St. Petersburg, the youngest and newest of capital cities.

It seems to me that those who regret that St. Isaac's is not in the Byzantine style are much like those who regret that St. Peter's at Rome is not in the Gothic style. These great temples, centres of a belief, ought to have nothing peculiar, temporary, or local about them; the faithful of all ages and of all countries must be able to kneel there amid riches, splendour, and beauty.

TRAVELS IN RUSSIA

MOSCOW

THOUGH I found life in St. Petersburg very pleasant, I felt the liveliest desire to see the real Russian capital, the great Muscovite City, a desire which the existence of the railway rendered easy of fulfilment. I was sufficiently acclimated not to fear the journey, with the thermometer at ten below zero. An opportunity presented itself to proceed to Moscow in pleasant company; I clutched its forelock, white with frost, and put on my full winter costume, a pelisse lined with weasel fur, beaver fur cap, furred boots coming above the knee. My trunk was put into one sleigh, my carefully enveloped person into another, and presently the pair of us reached the vast station, waiting for the hour of departure, which was set for noon. Russian railways do not pique themselves as ours do, however, on being punctual; if an important personage is coming the locomotive represses its ardour for some minutes — a quarter of an hour even — to give the great man more time to arrive. Travellers

are escorted to the station by their parents and friends, and the parting, when the last bell is sounded, involves endless handshakes, embraces, and tender words often interrupted by tears. Occasionally even, the whole company takes tickets, gets into the carriage, and accompanies the departing friend to the next station, returning by the next train. I like this custom, which strikes me as touching. A painter might have observed there, on the faces of moujiks, not very handsome in other respects, expressions of pathetic simplicity; mothers and wives, whose son or husband was perhaps going away for a long time, recalled by their artless and deep grief the holy women with reddened eyes and lips contracted by stifled sobs whom the artists of the Middle Ages placed upon the Way of the Cross. I have seen in various countries, many post-yards, many wharves, but I have never seen anywhere such tender and desolate farewells as in Russia.

The installation of a railway train in a country where the thermometer falls more than once in the course of the winter as low as twenty below zero, is necessarily different from that which suffices in temperate climates. The tin hot-water bottles in use with us would soon freeze under the traveller's feet, and

these warming pans would turn into blocks of ice. The air filtering through the joints of the doors and windows would bring colds, pneumonia, and rheumatism in its train. The carriages are vestibuled, so that travellers can pass from one to another; they form a sort of apartment, with an antechamber, with toilet, where the hand luggage is placed. The antechamber opens on a platform surrounded by a balustrade, reached by steps, — far more convenient unquestionably than the steps of our own carriages.

Stoves chock-full of wood, heat the compartment, and keep the temperature up to between sixty-six and seventy degrees. The windows are padded with felt, which prevents any filtering in of cold air, and keep in the heat; so a trip from St. Petersburg to Moscow in the month of January, in a temperature the mere statement of which would make a Parisian shiver and his teeth chatter, — is not particularly Arctic: certainly one would suffer more in travelling at the same time of year between Burgos and Valladolid.

Around the first carriage ran a broad divan for the use of sleepers and people who do not fear to cross their legs in Oriental fashion. I preferred this divan to the well-upholstered, springy arm-chairs of the second

carriage, and installed myself comfortably in a corner. I seemed, when I had settled down, to be living in a house on wheels, instead of having to suffer the inconvenience of a carriage; I could rise, walk, pass from one room to another, with the same freedom as a passenger on a steamer, — a freedom which the poor wretch in a stage-coach, post-coach, or a railway-carriage such as are still used in France, lacks entirely.

To reserve my place, I marked it by putting down my hand-bag upon it. As the train was not ready to start I walked along the platform, and was quickly attracted by the curious funnel of the engine, shaped like the funnels used for filtering liquor, so that it resembles Venetian chimneys, the flaring tops of which stand out so picturesquely above the rosy walls in Canaletto's paintings.

Russian locomotives burn wood, and not coal as do ours and those of other Western countries; birch and pine logs are piled symmetrically on the tender, and are renewed at the wood-yards of the various stations, so that the peasants say that at the rate at which things are going on, it will soon become necessary in holy Russia to use the round logs of which the isbas (peasants' houses) are built, to feed the stoves; but before

the forests are cut down, — those, at least, which are not too far from the railways, — engineers will have discovered, by means of borings, veins of anthracite or soft coal; for the virgin soil must certainly conceal inexhaustible riches.

We start at last, leaving on our right, along the old land road, the Moscow triumphal arch, of grand and proud outline, and the last houses of the city, more and more wide-spread, are flying by with their wooden fences and wooden walls painted in the old Russian fashion, their green roofs silvered with snow; for the farther one goes from the centre, the buildings, which in the finer quarters follow the style of those in Berlin, London, or Paris, resume the national character. St. Petersburg begins to disappear, but the golden dome of St. Isaac's, the spire of the Admiralty, the pyramidions of the Guards' Church, the domes of starry azure, and the bulbous tin roofs, still sparkle on the horizon, resembling a Byzantine crown placed upon a cushion of silver brocade. The houses of men seem to sink into the ground, the houses of God to spring heavenward.

While I gazed the glass of the window was being covered, as a consequence of the difference between the cold exterior air and the warm interior atmosphere,

with delicate ramifications of the colour of quicksilver, which soon crossing their branches spread in broad leaves, forming a magic forest and so dimming the pane that the view of the landscape was totally intercepted. Certainly nothing can be prettier than these branches, arabesques, and filigree-work of ice, so delicately traced by the finger of Winter. It is a part of the poetry of the North, and imagination can easily discover in it an hyperborean mirage; yet after looking at them for an hour or so one becomes impatient of the white embroidered veil, that prevents both your being seen and seeing. Curiosity is annoyed at feeling that behind the ground glass there is passing a whole world of unknown aspects, which perhaps will never again meet the gaze. In France I should unhesitatingly have lowered the window. In Russia it might have proved a fatal imprudence: the cold, which is always watching its prey, would have pushed into the carriage its mysterious Polar paw, and have smitten me in the face. In the open air one can contend with it, as with a fierce but none the less loyal and generous though rough enemy; but one must not allow it to penetrate within. Neither the door nor the window must be half open, for then it wages a deadly battle against

heat; it pierces it with its icy darts, and if one of these were to strike you in the side, you would find it difficult to recover from the wound.

Nevertheless, I had to do something, for it would have been painful to be taken from St. Petersburg to Moscow in a box, with a square of milky whiteness preventing my seeing anything outside. I am not, thank God, like the Englishman who caused himself to be taken from London to Constantinople with a bandage over his eyes, to be taken off only when he entered the Golden Horn, so that he might enjoy abruptly, and without any enfeebling transition, that unrivalled and splendid panorama. So, pulling my fur cap down to my eyes, turning up the collar of my pelisse, which I drew close around me, pulling up my boots, and drawing on my hands huge mittens, — a regular Samoyede costume, — I proceeded bravely to the platform on the front of the carriage. A veteran, in a military overcoat, bearing several medals, stood there watching the speed of the train, apparently insensible to the cold. A small tip of a silver rouble, which he did not ask for but which he did not refuse, obligingly induced him to turn towards another part of the horizon while I lighted an excellent cigar purchased at

Eliseïef's, and which I drew from a box with a glass top which allows one to see the goods without having to break the Treasury stamp.

I was soon forced to throw away that genuine *Havana de la Vuelta de Abajo*, for while it was burning at one end it was freezing at the other; the ice glued it to my lips, a portion of which remained stuck to the cigar every time I removed it from my mouth. It is almost impossible to smoke in the open air when the temperature is ten below zero; and it is not difficult to obey the ukase which forbids pipe and cigar smoking outside. The prospect unfolded before me was, besides, interesting enough to compensate for this slight privation.

As far as the eye could reach the earth was covered with a cold covering of snow, the white folds of which faintly outlined the form of objects, somewhat as a shroud outlines the body it conceals. Roads, foot-paths, rivers, boundary marks of all kinds had vanished; nothing was visible but depressions and elevations not easily noticed in the general whiteness; the course of the frozen streams could only be told by a sort of valley meandering through the snow, and often entirely filled by it. Here and there emerged the leafless tops of

half-buried clumps of reddish birch; a few huts built of round logs and covered with snow sent up smoke and made dark spots upon the uniformly white surface. Along the railway showed lines of brushwood, planted in several rows, and intended to break, in its horizontal course, the white, icy snow, which is carried along with terrific impetuosity by blizzards, the khamsins of the Pole. It is impossible to imagine the strange, sad grandeur of that vast white landscape, which looks as does the pale moon seen through a telescope; one seems to be in a dead planet, petrified forever by eternal cold. The mind cannot believe that so amazing a quantity of snow can ever melt, be evaporated, or proceed to the sea in the swelling waters of the rivers, and that a spring day will make these Polar plains green and blooming. A low sky of uniform gray, which the whiteness of the earth caused to appear yellow, increased the melancholy of the landscape. A deep silence, broken only by the roar of the train on the rails, reigned over the solitude of the country, for snow deadens every sound with its ermine carpet. No living figure was to be seen upon the desert waste, no trace of man or animals, — the former were snugly ensconced by their isba fires, the animals within their dens.

Only, when drawing near a station, were to be seen issuing from some fold in the snow, sleighs and kibitkas, drawn at a gallop by little, long-maned horses, travelling across the fields, careless of the roads, which had disappeared, and coming from some unperceived village to meet travellers. In my compartment there were some young noblemen going out hunting, and wearing for the occasion handsome, brand-new tulupes, of a pale salmon colour, relieved by embroideries forming graceful arabesques. The tulupe is a sort of sheepskin caftan with the wool inside, as furs are always worn in really cold countries; it is fastened to the shoulder by a button, and bound around the waist by a belt; with an astrakhan cap, boots of white felt, and a hunting-knife in the belt, it forms a costume of the most Asiatic elegance. Although this is the moujik dress, noblemen do not hesitate to wear it under such circumstances, for it is the most commodious and best suited to the climate. Besides, the difference between a clean, soft tulupe, dressed like a glove, and the dirty, greasy, shining tulupe of the moujik, is thought sufficient to prevent any misunderstanding.

The birch and fir woods seen on the horizon, on which they show as a brown line, are inhabited by

wolves, bears, and sometimes, it is said, by elks, — the wild and fierce game of the North, the pursuit of which is not without peril, and which calls for agile, robust, and courageous Nimrods.

A troïka drawn by three splendid horses, was awaiting these young noblemen at one of the stations, and I saw them disappear in the distance with a rapidity in no wise inferior to that of the locomotive, travelling along the road completely covered up by snow, but marked at intervals by poles; at the rate they were going I soon lost sight of them. They were to meet their hunting companions at a château, the name of which I have forgotten, and reckoned on being more fortunate than the two fools in La Fontaine's fable, who sold the bear's skin before they had killed the animal; these young gentlemen expected to kill a bear, to keep the skin and to make out of it one of those rugs with scarlet border and stuffed head, on which newcomers never fail to stumble in the drawing-rooms of St. Petersburg. Their calm, deliberate air made me feel certain that they would prove successful.

I shall not mention the various places past which the railway runs, for they would not interest my readers. These towns and villages are usually unim-

portant, and are often quite distant from the railway; only the green bulbs and copper domes of their churches show above the snow. For the railway from St. Petersburg to Moscow follows inflexibly a straight line, and never turns aside under any pretext; it does not even honour Tver with a curve or an elbow; although it is the largest city upon the line, and the one from which start the Volga steamers, the railway passes proudly at a distance, and Tver is reached, according to the season, in a sleigh or a troïka.

The stations are built on a uniform plan and are magnificent. The architecture is agreeable, mingling the red tones of brick and the white tones of stone, but after seeing one, one has seen all. I shall therefore describe the station where we were expected for dinner. It is peculiar in this, that it is placed, not on the side of the railway, but in the centre of it, like the church of St. Mary-le-Strand. The railway encircles it with its iron ribbons, and it is at this point that the trains from Moscow and from St. Petersburg pass on sidings, landing on the right or left platform their travellers, who meet at the same table. The Moscow train meets the people from Archangel, Tobolsk, Viatka, Iakoutsk, the bank of the Amoor, the shores

of the Caspian, from Kazan, Tiflis, the Caucasus, the Crimea, from the farthest points of European and Asiatic Russia; and as they pass they shake hands with their acquaintances brought by the St. Petersburg train. It is a cosmopolitan feast, at which more languages are spoken than were heard in the Tower of Babel.

Broad arcaded bays, with two windows placed opposite each other, lighted the hall in which the table was laid; there was a pleasant hot-house temperature in which Bourbon palms, tulip trees, and other tropical plants extended their broad, silky leaves. This wealth of rare plants, which one does not expect to meet with in so cold a climate, is almost general in Russia; it brightens the interiors, rests the eyes, fatigued by the dazzling brilliancy of the snow, and preserves the tradition of verdure. The table was splendidly set, and covered with silver plate and glassware. A line of tall white bottles rose above the long, corked bottles of claret, covered with metallic caps, and the champagne bottles with lead caps. All the best brands were to be found there: Château Yquem, Haut Barsac, Château Laffitte, Gruau-Larose, Veuve Cliquot, Roederer, Moët, Sternberg Cabinet, and also all the famous

brands of English ale; a complete assortment of famous drinks, bedizened with gilded labels, in brightly coloured, attractive designs and authentic coats of arms. The best wines of France are drunk in Russia, and the purest juice of our harvests, the unpressed wine of our wine-presses, goes down these Northern throats, which never think of the cost of what they drink. Except chtchi soup, the cookery, it is needless to say, was French. Waiters in black coats, white cravats, and white gloves, moved around the tables, and did their work thoroughly and quietly.

Having satisfied my appetite, and while the travellers were emptying glasses of all manner of shapes, I looked at the two drawing-rooms situated at each end and reserved for illustrious personages, and at the elegant little stalls on which were exposed sashes, boots, Toula morocco slippers embroidered with gold and silver, Circassian carpets embroidered in silk upon a scarlet background, belts woven with gold threads, cases containing a platinum knife, fork, and spoon, inlaid with gold in charming taste, models of the cracked bell of the Kremlin, wooden Russian crosses carved with Chinese patience and covered with an infinite number of microscopic personages, — in a word, innumerable charming

trifles meant to attract the tourist and to diminish his possessions by a few roubles, unless, as is the case with myself, he has the strength to resist the lust of the eye and to be satisfied with merely looking at things. Yet it is very difficult when thinking of absent friends, not to purchase a number of these pretty things, which prove, when one returns home, that the absent were not forgotten, so that one always ends by giving in.

The meal had collected in the same hall the travellers who were scattered through the different carriages, and I noticed that when travelling, as when in town, the women appeared to feel the cold less than the men: most of them were satisfied with their fur-lined satin pelisses, and they did not pull up their collars around their heads, nor overload themselves with one garment upon another. No doubt feminine coquetry has something to do with this, for what is the use of having a good figure and a small foot, if one has to look like a bundle of wraps. A pretty Siberian girl attracted every one's eyes by her elegance, which travel did not interfere with in the slightest; she seemed to have just got out of her carriage at the Opera-house door. Two gipsy women, dressed with a quaint rich-

ness, struck me by the strangeness of their features, which their semi-civilised costume made more singular still; they laughed at the compliments of the young lords, and exhibited fairly white teeth, set in the brown gums characteristic of the Bohemian race.

On emerging from the warm room, the cold, as night approached, seemed to me sharper, in spite of the pelisse which I had put on, and as a matter of fact the thermometer had fallen some degrees; the snow was more intensely white, and screaked under foot like ground glass; sparkling atoms floated in the air and fell on the ground. It would not have been prudent to resume my position on the platform of the carriage: I might have compromised the future of my nose; besides, the landscape remained unchanged, one white waste following another, for in Russia vast spaces have to be traversed before the aspect of the horizon changes.

The veteran with the many medals filled the stove with wood, and the temperature of the carriage, which had somewhat fallen, soon rose; it was pleasantly warm, and but for the side motion, due to the hauling of the locomotive, I might have fancied myself in my own room.

The carriages of the inferior classes, installed less comfortably and less luxuriously, are heated in the same manner, for in Russia heat is provided for everybody; nobles and peasants are equal in the presence of the thermometer; palaces and huts are warmed to the same temperature. It is a question of life and death.

Lying down on the divan, my head resting on my hand-bag, covered over with my pelisse, I very soon fell asleep in thorough comfort, cradled by the regular motion of the train. When I awoke it was one in the morning, and it occurred to me to observe Northern nature at night for a few moments. Winter nights are long and dark in this latitude, but no darkness can quite extinguish the whiteness of the snow: under the most sombre sky its livid pallor can be made out, outspread like a mortuary cloth upon the vault of a tomb. Gleams of bluish phosphorescence show constantly on it; it indicates vanished objects by slight protuberances, and draws them on the black background of shadow, as with a white pencil. This pale landscape, the lines of which changed their axes and met repeatedly behind the train, had the strangest aspect; for one moment the moon, breaking through the thick bank of clouds, cast a cold beam upon the lighted plain, the lighted portions

of which were resplendent like silver, while the others were covered with bluish shades, proving the truth of Goethe's observation on the shadow made by snow, in his theory of colours. It is impossible to realise the gloom of the vast pallid horizon, which seemed to reflect the moon, and to return to it the light it received from it. It formed and re-formed constantly around the carriage, ever the same like the sea, and yet the engine was flying along at full speed, casting out from its funnel crackling showers of red sparks. But to the discouraged eye it seemed as though we should never emerge from the white circle. The cold, increased by the disturbance of the air, became intense and froze me to the marrow, in spite of my thick, soft furs; my breath was crystallising on my mustache, and forming a sort of ice gag: the lashes of my eyes were being glued together, and I felt, although I was standing, sleep almost irresistibly overpowering me. It was time to re-enter the carriage, for while the bitterest cold is bearable when there is no wind, the least breath of air sharpens its darts and the edge of its steel axe. Usually when the temperature is so low that the mercury freezes, the air is perfectly still; and one might traverse Siberia with a taper in the hand without the flame quivering;

with the least draught of air, however, a man would freeze even if wrapped up in the spoils of the best-furred inhabitants of the Pole.

It was a most agreeable sensation to plunge into the kindly atmosphere in the carriage, and to snuggle up in a corner, where I slept until dawn, with the peculiar feeling of pleasure which a man experiences when he is well sheltered from the rigours of the season, written on the panes in icy characters. "Gray morn" as Shakespeare calls it, — Homer's "rosy-fingered dawn" would get chilblains in this latitude, — gray morn was coming rapidly, in its pelisse, walking over the snow in its white felt boots. We were approaching Moscow, the dentellated crown of which could already be seen from the platform of the carriage, against the first flush of day.

To the Parisian it is not many years since Moscow appeared faintly in the dim distance like a sort of Aurora Borealis filling the heavens, in the light of the conflagration started by Rostopchine, its Byzantine diadem bristling with strange towers and steeples, standing out against the blaze of lightning and smoke. It was a fabulously splendid and chimerically distant city, a tiara of diamonds placed on a waste of snow, of

which the men who had returned in 1812 spoke with a sort of stupor, for in their case the city had turned into a volcano. Indeed before the invention of steamers and railways, a voyage to Moscow was no slight matter; it was even more difficult than a trip to Corinth, which, if the proverb is to be believed, everybody may not take.

When still a child Moscow filled my imagination, and I often remained in amazement and wonder on the Quay Voltaire, before the window of a dealer in engravings, in which were exhibited great panoramas of Moscow, in aqua-tinta, coloured by the Demarne or the Debucourt process, as was so frequently the case at that time. The bulb-shaped steeples, the domes surmounted with crosses and chains, the painted houses, the people with broad beards and flaring hats, the women wearing the povoïniks, and short tunics with the waist under the arms, — seemed to me to belong to a world in the moon; and the idea of travelling thither had never occurred to my mind; besides, since Moscow had been burned down, what interest could a heap of ashes have? It took me a long time to realise that the city had been rebuilt, and that all the old monuments had not disappeared in the flames. Now, in less than half an hour

I should be able to judge whether the aqua-tintas of the Quay Voltaire were accurate or not.

At the station there was a multitude of izvotchiks offering their sleighs to travellers and trying to obtain the preference. I chose two of them; I got into the one sleigh, with my companion, and our trunks were put into the other. In accordance with the custom of Russian coachmen, who never wait to be told whither one desires to drive, our men sent off their animals on a preliminary canter, in the direction they themselves fancied. They never fail to indulge in this sort of fantasia.

Snow had fallen much more abundantly in Moscow than in St. Petersburg, and the sleigh track, the edges of which had been carefully shovelled up, was more than eighteen inches above the level of the pavements, that had been cleared. Upon this thick layer, polished by the runners of sleighs, our light equipages went like the wind, the horses' hoofs sending, thick as hail, pieces of hardened snow against the dashboard. The street through which we were driving was bordered by public vapour baths, for water baths are not much used in Russia; if the people look dirty, it is apparently so only, and is due to the winter clothing, which is not

often renewed; but there is not a woman in Paris, making abundant use of cold cream, rice powder, and toilet waters, who is cleaner than a moujik emerging from a vapour bath. The poorest go at least once a week. These baths are taken in common, without distinction of sex, and cost only a few kopecks. Of course for the rich there are more luxurious establishments, with all the refinements of the art of bathing.

After rushing along at a mad speed for some time, our coachmen, considering that they had taken sufficient advantage of us, turned around on their box and asked us whither we were going. We named the Hotel Chevrier, on the Pereoulok Gazetny. They started again, this time towards a definite point. On the way I eagerly looked from right to left, without noting anything very characteristic. Moscow is formed of concentric zones; the outer one is the more modern and least interesting. The Kremlin, which formerly contained the whole city, is now the heart and marrow of it.

Above the houses, which were not very different from those of St. Petersburg, rose at times azure domes starred with gold, or bulbous steeples roofed with tin. A church in rococo style showed its façade painted a

bright red, and quaintly touched up with snow on every projection. At other times the glance rested upon a chapel painted blue, which the winter had glazed with silver here and there. The question of polychrome architecture, so vigorously discussed even now with us, has long since been settled in Russia. The buildings are gilded, silvered, painted in every possible colour, without the least care for good taste and sobriety as understood by pseudo-classics; for it is certain that the Greeks overlaid their monuments, and even their statues, with divers colours. Very agreeable indeed is this rich palette applied to architecture, which in the West is condemned to warm grays, neutral yellows, and dirty whites.

The shop signs exhibited, like golden ornaments, the beautiful letters of the Russian alphabet, which have a Greek aspect and might be employed in decorative friezes like Cufic characters. A translation is given for the benefit of the uncultured and the foreigners, in the form of artless representations of the objects contained in the shops.

We soon reached the hotel, the main portion of which, covered with wood, contained under its sheds a strikingly varied collection of vehicles, — sleighs,

troïkas, tarentasses, drojkis, kibitkas, post-chaises, barouches, landaus, wagonettes, winter and summer carriages,— for in Russia no one goes on foot; if a servant goes out to fetch cigars, he takes a sleigh to traverse the hundred yards which lie between him and the tobacconist's shop. We were given rooms adorned with mirrors, hung with papers of large patterns, and sumptuously furnished like the great hotels in Paris. There was not the slightest vestige of local colour, but on the other hand, all the implements of modern comfort. However much of a Romanticist one may be, it is easy to resign one's self to this, for civilisation has much influence even upon dispositions that most rebel against its love of ease. There was nothing Russian, save the great, green leather sofa on which it is so pleasant to sleep rolled up in a fur coat.

Having hung up my heavy travelling-garments and washed myself, it occurred to me it would be wise to have breakfast before starting out to visit the city, so as not to be disturbed in my admiration by hunger, and compelled to return to the hotel from some absurdly distant quarter. The meal was served in a glass hall, arranged as a winter garden, with tall exotic plants. It is a curious sensation to eat in Moscow a beefsteak

with soufflé potatoes, in a miniature virgin forest. The waiter who took our orders, standing near the table, had, though he wore a black coat and a white cravat, the yellow complexion, prominent cheek-bones, and small flat nose which betrayed his Mongolian origin, and proved that he must have been born not far from the frontier of China, in spite of his looking like a waiter of the Café Anglais.

As it is not possible to observe comfortably the peculiarities of a city when one is carried along in a sleigh flying like the wind, I resolved, at the risk of being taken for a poverty-stricken individual, and of drawing down on myself the contempt of the moujiks, to make my first excursion on foot, wearing heavy furred galoshes intended to protect the soles of my shoes from the icy cold pavement. I soon reached Kitaïgorod or business quarter, and the Krasnaïa Square, the Red Square, or rather the Beautiful Square; for in Russia the words "red" and "beautiful" are synonymous. One side of this square is occupied by the Gostiny Dvor, a vast bazaar cut by streets, glazed over like our passages in Paris, and which contains no less than six thousand shops. The wall enclosing the Kremlin rises at the other end, with its gates cut in

towers with painted roofs; over the battlements are seen the domes, steeples, and spires of the churches and convents it contains. At the other end rises, like a chimera, the impossible church of Vassily Blajenny, or Cathedral of St. Basil, which makes one doubt the evidence of one's eyesight. Apparently it is real, yet it seems to be a fantastical mirage, a cloud edifice curiously coloured by the sun, which the motion of the air will presently deform or destroy. It is unquestionably the most original building in the world. It recalls nothing ever before seen, and belongs to no style whatever. It looks like a giant madrepore, a colossal crystallisation, an inverted stalactite grotto; but it is useless to seek for comparisons to give an idea of a thing which has neither prototype nor analogy. Let me rather try to describe Vassily Blajenny, if there exists a vocabulary which will enable me to speak of what has not been anticipated.

There is told, about the Vassily Blajenny, a legend which is probably untrue, but which none the less expresses strongly the poetry and feeling of stupefied admiration which this very singular edifice, so completely outside of all architectural tradition, must have produced upon the men of the semi-barbaric epoch

when it was constructed. It was built by Ivan the Terrible, as a thank-offering for the taking of Kazan. When it was finished he thought it so beautiful, wonderful, and surprising that he ordered the architect — an Italian, it is said — to be blinded, so that henceforth he should be unable to build a similar church anywhere else. According to another version of the same legend, the Czar asked the architect if he could not build a still handsomer church, and on his replying affirmatively, he had him beheaded, in order that the Vassily Blajenny should remain an unrivalled monument. It is impossible to conceive of a piece of cruelty more flattering in its very jealousy, and Ivan the Terrible must have been at bottom a genuine artist, a passionate dilettante. I own that such flattery in matters of art is less unpleasant to me than indifference. What is certain is that Vassily Blajenny is unique.

Imagine placed on a sort of platform and isolated by slopes, the strangest and most incoherent mass, a prodigious heaping up of cabins, cells, outer staircases, arcaded galleries, unexpected and endless projections, unsymmetrical porches, chapels cheek by jowl, windows cut at hap-hazard, indescribable forms which are the outward expressions of the interior arrangements, as if

the architect, seated in the centre of his work, had made a repoussé building. From the roof of this church, which might be mistaken for a Hindoo, Chinese, or Thibetan pagoda, springs a forest of steeples in the strangest taste, and of unapproachable fancifulness. The centre one, which is the highest and the most massive, has three to four stories from the base to the spire. First, small pillars and denticulated bands, then pilasters framing in tall mullioned windows; then a scale-like series of superimposed arches; on the sides of the spire wart-like crockets dentellating each rib, and over all a small lantern surmounted by an overset golden bulb bearing the Russian cross. The other steeples, of less size and height, affect the shape of minarets, and their fantastically traceried turrets end in the queer swelling of their onion-like cupolas. Some have hammered facets; others are ribbed; others are lozenged like pineapples; others rayed with spiral lines; others again imbricated with scales, with lozenges, or goffered like a honey-comb. And all bear on their summit a cross adorned with golden balls.

What still further adds to the fantastic effect of Vassily Blajenny is that it is painted from top to bottom in the most discordant tones, producing a har-

monious *ensemble* pleasing to the eye: red, blue, pale-green, yellow, bring out the various portions of the design. The small pillars and capitals, the arches, the ornaments, are painted in different tints, which makes them stand out strongly. On a few flat surfaces have been simulated divisions, panels enclosing pots of flowers, roses, knots, monsters. The decorators have adorned the domes and belfries with figured patterns like those of India shawls; thus placed on a church roof they look like Sultans' kiosks. Hittorf, the apostle of polychrome architecture, would find here a startling confirmation of his theory. To add to the magic beauty of the spectacle, the diapered robe of Vassily Blajenny was strewn with particles of snow, marking the projections of the roofs, the friezes, and the ornaments, and covering the marvellous decoration with innumerable sparkling points.

Postponing my visit to the Kremlin, I at once entered the church, the strangeness of which excited my curiosity to the highest pitch, in order to see whether the interior fulfilled the promise of the exterior. The same erratic genius had developed the planning and the ornamentation of the interior. A low outer chapel, in which twinkled a few lamps, looked like a

golden grotto; unexpected gleams flashed amid the ruddy shadows, and made the stiff images of the Greek saints stand out like phantoms. The mosaics in St. Mark's, at Venice, can alone give an approximate idea of this amazingly rich effect. At the back the Ikonastas rose like a wall of gold and gems, between the faithful and the arcana of the sanctuary. In the semi-obscurity traversed by beams of light Vassily Blajenny is not like other churches. Composed of a single structure, of several connecting naves, cut at certain points of intersection, in accordance with the ritual of the Church, — it consists of a number of separate churches and chapels, brought together. Each steeple contains a church which fits as well as it can within its confines. The vaulting is the sheath of the spire or the bulb of the cupola. One seems to be standing under the vast helmet of some Circassian or Tartar giant. In addition these caps are marvellously painted and gilded internally, and so are the walls, covered with figures of conventional hieratic barbarism, the models of which the Greek monks of Mt. Athos have preserved during centuries, and which in Russia often lead astray the inattentive observer as regards the age of a building.

It is a strange sensation to find one's self in these

mysterious sanctuaries in which the well-known personages of Catholic worship, mingling with the saints peculiar to the Greek calendar, seem, with their archaic, Byzantine, and constrained attitudes, to have been awkwardly translated into gold by the childish devotion of some primitive tribe. These images, looking like idols, which gaze at you through the cut-out parts of the silver plates of the Ikonostas, or stand in tall and symmetrical fashion upon the gilded walls, opening wide their staring eyes, and their brown hands with the fingers folded in diabolical fashion, — produce, with their grim, extra-human, immutably traditional aspect, a religious impression that works of more advanced art would not make. These figures, amid the gleaming gold and the trembling light of the lamps, easily acquire a fantastic life capable of striking imaginations and of inspiring, as the day diminishes, a certain sacred awe.

Narrow corridors, galleries with low arches, each corner of which touches the walls, and forces you to bend the head, run around these chapels, which may thus be reached in a succession. Most fantastic are these passages ; the architect seems to have delighted in mixing them up, — you ascend, descend, leave the church, re-enter it ; you circle the bulb of a steeple, by

walking along a cornice, you travel in the thickness of the wall, through narrow, tortuous windings resembling the capillary tubes of madrepores, or the paths cut by worms under the bark of wood. After so many twistings and windings, your head begins to spin around, you fall a victim to vertigo, and you fancy yourself a mollusk within a huge shell. I pass over the mysterious corners, the inexplicable cæcums, the low doors leading no one knows whither, the dark stairs which sink into the depths; else I should never be done with this building, in which one seems to be walking in a dream.

Winter days are very short in Russia, and the shades of twilight were beginning to bring out more brilliantly the lamps before the images of the saints, when I left Vassily Blajenny, taking this sample of the picturesque riches of Moscow as a good omen. I had just experienced the rare sensation in search of which a traveller will proceed to the very ends of the world. I had seen something which does not exist anywhere else. So I confess that the bronze group of Minine and Pojarsky, placed near the Gostiny Dvor and facing the Kremlin, impressed me but little as a work of art; the sculptor, Martos, does not lack for talent, but by comparison

with the fancifulness of Vassily Blajenny, his works struck me as too cold, too correct, too sagely academical. Minine was a butcher in Nijni-Novgorod, and raised an army to drive out the Poles, who had made themselves masters of Moscow, after the usurpation of Boris Godounof; he handed over the command of his troops to Prince Pojarsky, and the pair of them, the man of the people and the nobleman, drove the foreigners from the Holy City. On the pedestal, adorned with bronze *bassi-relievi*, is this inscription: "To the Townsman, Minine, and to Prince Pojarsky, Grateful Russia, 1818."

I make it a rule when travelling, and not too much pressed for time, to stop after a strong impression; there comes a moment when the eye, saturated with form and colour, refuses to absorb new aspects; nothing more can enter it, as in an over-full vase; the previous image persists, and cannot be effaced. In that condition one goes on looking without seeing; the retina has not time to become sensitive to a new impression. That was my case when I left Vassily Blajenny, and I felt I must rest my eyes before seeing the Kremlin. So, having cast a last glance at the extravagant belfries of Ivan the Terrible's cathedral, I was about to call a

sleigh to return to my hotel, when I was stopped on the Krasnaïa by a strange noise that made me look up.

Crows and ravens were crossing the gray sky, punctuating it with dark commas as they went croaking along. They were returning to the Kremlin to roost; but this was only the vanguard; soon arrived denser cohorts from all points of the horizon, making up bands that appeared to obey the orders of their leaders and to follow a strategical line; the black swarms did not all fly at the same height, but in superimposed zones, literally darkening the air. Their numbers increased every minute; their croaks and the flapping of their wings made a deafening noise, while new phalanxes constantly appeared above my head, adding their numbers to the prodigious assembly. I had not supposed there were so many crows in the whole world; without any exaggeration there were hundreds of thousands of them; even these figures strike me as modest, and it would be more correct to say there were millions. It made me think of those flights of wood pigeons of which Audubon, the American ornithologist, speaks, which obscure the sky and cast a shadow on the earth like the clouds; they break down the forests upon which they alight, and do not appear to be diminished

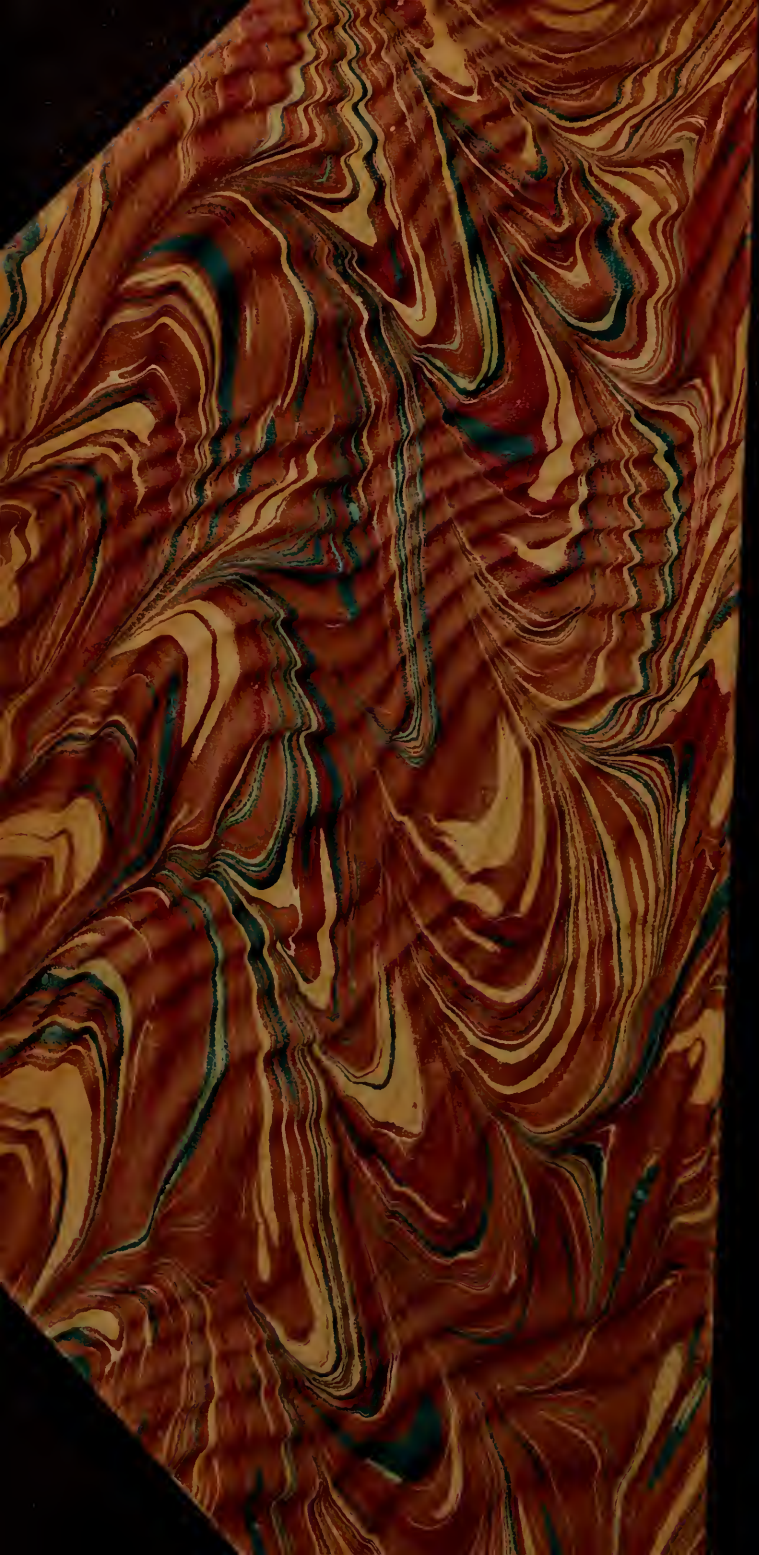
by the tremendous number massacred by sportsmen. The innumerable army having effected its concentration, was swooping over the Kremlin, ascending, descending, describing circles, with the roar of a tempest. Finally the whirlwind seemed to make up its mind, and each bird winged its way to its own night-roost. Instantly steeples, domes, towers, roofs, battlements, were enshrouded in black whirlwinds and deafening calls; the birds were fighting for positions, — the least opening, the narrowest fissure which could offer a shelter, became the object of a bitter siege. Little by little the tumult died away, every bird settled itself as comfortably as it could, not a single croak was to be heard, not a single crow to be seen; and the heavens, a moment ago covered with black points, resumed their crepuscular lividity. On what can these myriads of sinister birds live? for they would make but one meal of all the bodies strewn behind a rout, especially when the ground is covered for six months with a heavy shroud of snow; the garbage, the dead animals and the corpses of the city cannot possible suffice for them; perhaps they eat each other, as rats do in times of famine, but in that case their numbers would not be so considerable, and they would end by disappearing; besides, they

appear vigorous, full of animation and joyous turbulence. Their source of nourishment is a mystery to me, and proves that the instincts of animals find in nature resources concealed from man's intelligence.

My companion, who had watched this spectacle with me, but without any astonishment, for it was not the first time he had seen the Kremlin crows going to roost, said: "Since we are on the Krasnaïa, right on the spot and within two steps of the most famous Russian restaurant in Moscow, do not let us go back to the hotel for dinner; we should have a pretentiously French meal; your traveller's stomach, broken to exotic dishes, is complacent enough to admit local colour in cookery, and to allow that what can feed one man can well feed another. So let us enter here; we shall have chtchi, caviare, sucking pig, Volga sturgeon, with ogourtzis and horse-radish sauce; and we shall wash it all down with kwass — for a man must know everything — and iced champagne. How does that bill of fare strike you?"

On my replying affirmatively, my friend and guide led me to the restaurant situated at the end of the Gostiny Dvor, opposite the Kremlin. We ascended the well-heated stair, and entered a vestibule which

looked like a furrier's shop. The waiters quickly took off our pelts and hung them near the others on the coat-rack. Russian servants never make a mistake with pelisses, and at once put your own on your shoulders, without using numbers or other forms of checking. In the first room was a sort of bar, covered with bottles of kummel, vodka, cognac, and other liquors, caviare, herring, anchovy, smoked beef, elk and rainbow tongues, cheese, and pickles, — delicacies which are intended to give one an appetite and are eaten standing, before the meal. One of those Cremona organs with trumpets and drums, which Italians drag about the streets, placed on a little carriage drawn by a horse, stood against the wall, and a moujik, turning the handle, treated us to some operatic airs. The numerous rooms opening one into another, with the blue smoke of the cigars and pipes floating close to the ceiling, extended so far that a second barrel-organ, placed at the other end, played a different air from that in the first room, without causing any discord; and so the guests dined between Donizetti and Verdi.

A characteristic feature of this restaurant was that the service, instead of being done by Tartars disguised as waiters, as in the Frères-Provençaux, was simply in-

trusted to moujiks, and one had at least the sensation of being in Russia. These moujiks, young and well-made, their hair parted in the middle, their beards carefully combed, their necks bare, wearing a rose or white summer tunic, drawn in at the waist, full blue trousers tucked in their boots, forming an easy national costume, — looked very well and naturally elegant. Most of them were fair, their hair of a chestnut brown, which is the legendary colour of Jesus Christ's hair; and the features of some of them were marked by a Greek regularity, which is met with in Russia oftener among men than among women. Thus dressed, and in an attitude of waiting respectfully, they looked like antique slaves on the threshold of the triclinium. After dinner we smoked pipes of strong Russian tobacco, and drank two or three glasses of caravan tea, for in Russia it is not drunk in cups, — while, very much satisfied at having eaten local colour, I listened inattentively to the airs played by the barrel-organs, which sounded through the confused murmur of the conversations.